

**A STUDY ON
THE IMITATIONS OF
GITAGOVINDA**

DR. BANAMALI RATH

This book presents the great tradition of Krishnaism glorified in gitagovinda and developed through inspired and devotional writings of succeeding Vaisnava poets. It is remarkable by its critical analysis of the movement that flowed through this land in the works of great poets, saints and devotees. It highlights the glorious lyrical tradition of India and its emotional aspect of religious culture as revealed by supreme ecstasy of love.

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With regards
Presented
to Dr Satyabrat Sastri

- F.D. S. S.
31-8-84

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A STUDY ON
THE IMITATIONS OF
CITY GOVERNMENT

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By

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Preface

Gitagovinda sparked off a distinct lyrical trend of devotional poetry by its sonorous impact, musical phrase structure and stylistic simplicity that encouraged a good number of poets to set off along the trail. This is a study to examine the entire crop of literature written in imitation of Jayadeva whom none could excel though a few could achieve racy lyricism pretty close to his style.

Some of them wrote from a very natural inspiration charged with a devotional intensity that saturated their composition. Simple imitation produced some highly ornate poetry that fails to evoke proper response in spite of good craftsmanship displayed by the poets. A fair assessment of each work needs a large scope; so samples have been taken from each genre for close examination. This tradition remained a source for regional lyric-poetry and devotional epics which enriched the bulk of vernacular literature. As such they enjoy an historical status which each critic should investigate to understand the origin and development of erotic poetry transfigured by a devotional intensity of sublimated passions.

In its range this poetry does encompass all the shades of sex-passion from its grossly physical to the ecstatically sublime. A true devotee found the lines symbolic while a sensualist relished the passion in its nude display.

Erotic Poetry sublimates passions either by a cathartic discharge or by cerebralizing sex which is the most potent of all impulses that control the emotional life of man. Long before Lawrence appeared on the scene transforming sex into a cult, India had explored all the possibility of purging it of its dross by an artistic sublimation. This study, I do hope, will partly unfold the story of human concern with passions of the loins in his progress from stark physicality to the peak of sublimity which can be reached only after satiety has been achieved through sublimation.

Civilization has its discontents which stem from repression and lack of abreacting agencies. Poetry helps men tame his passions by allowing an imaginative outlet. The study of this vast literature, if properly pursued, will reveal the working of human mind caught in the toils of flesh.

So unique is the contribution of these poets to the vocation of poetry that no exploration of the myriad aspects of culture shall ever be complete without sharply focusing one's gaze on the religio-erotic literature that came as a spurt after Jayadeva blazed the trail.

Berhampur
1-1-1984

B. Rath

A STUDY ON THE IMITATIONS OF GĪTAGOVINDA

Jayadeva, the finest lyric-poet of Orissa,¹ has produced the ever charming *Gītagovinda*, a unique work in the history of sanskrit literature. The poem describes the amorous dalliances of Rādhā-Kṛṣṇa with the excellent ideational subtleties and superb stylistic elegance which have become a perennial source of inspiration and joy to the thinkers, *litterateurs*, devotees and poets all alike. Practically it has been accepted as a *vade-mecume* in the field of creative coral compositions and religious pursuits in India for the last eight centuries. The sweetness in diction, the musical beauty of lyrics, the softness of word pictures, above all the artistic expression of the universal human feelings, depicted in the *Gītagovinda* have a captivating effect on it's readers irrespective of caste, creed and colour. As a result the popularity of this work has never been affected by the bulk of literature in Sanskrit as well as in regional languages which has subsequently appeared in the field. In appreciation of these qualities of the *Gītagovinda*, a host of Indian writers, being highly inspired by it's external artistic beauty and the internal universal appeal, have attempt-

1. Dr. B. Rath - "*Orissa, the home-land of Jayadeva*" Proceedings of the First International Sanskrit Conference, New Delhi Vol. IV PP. 215-231 (1981) Ministry of Education & Social Welfare, Govt. of India, New Delhi. Also see "*Mysore Orientalist*" Vol. IX, 1976. Vol. X. 1977.

ted at different times to compose poems in imitation of that masterpiece. Especially the scholars from all parts of India in general and the poets of Orissa² in particular being born and brought up in that glorious tradition^{2A} of Sanskrit culture, have composed in Sanskrit more than one hundred and thirty imitative works^{2B} giving vent to their poetic ingenuity and erotico-devotional ecstasy.

Apart from a few works of this type available in print a bulk of such imitative works, at present, are discovered in manuscripts and a number of them almost have been lost in course of time. But many interesting stray verses and fragmentary songs and, in some cases, the names only of such *gītakāvyas* have been preserved in the later commentaries, rhetorical, works anthologies and works on musicology as well. The compositions referred to by name only, have not been discovered as yet. In the subsequent pages, we shall assay to throw more light on them depending on scattered references available hither to.

Now we propose to discuss the imitations of the *Gitagovinda* like the SKL in order to give a picture of the works which have been preserved in different oriental manuscript libraries as well as described or

2. Dr. B. Rath - "*Contribution of Orissa to Gītakāvya literature*" - Proceedings of the International Sanskrit Conference, New Delhi. Vol. I Part. I 1975. PP.382-400 Ed. Dr. V. Raghavan. Ministry of Education Govt. of India.

2A. Vide- the paper of the present writer- *A family of poet-cum-rhetoricians in Orissa* - Jhankār. February 1958 Vol. IX No. 12 pp. 1084-90.

2B. Dr. B. Rath- "*Gitagovinda and its imitations*" - Prof. K. V. Sharma felicitation volume PP. 180-192.

referred to in different catalogues of Sanskrit manuscripts prepared by Indological Institutions in India and abroad.

1. THE FIRST IMITATION OF THE *GITAGOVINDA*.^{2c}

It is learnt from different records³ available to-day that a king of Orissa,⁴ being jealous of poet Jayadeva, as his *Gitagovinda* earned the nation-wide reputation as a poem, and as it was introduced into the liturgy of the Jagannātha temple, composed a poem like *Gitagovinda* and has tried to usher it into the liturgy of Jagannāth in place of the G. G. But according to a legend, Lord Jagannāth did not like this attempt and prohibited the work of the king for its recitation in the temple. As a result the king was very much pained at heart and offered himself before the feet of Lord Jagannāth for His propitiation and for inclusion of his work in the daily rituals of the temple. Now the Lord was satisfied with the sincerity of the devoted king and ordained in the dream that a few verses of the work of the king may be incorporated in the G.G. Thus the G.G. mingled with a few verses of the king, was recited daily in the temple.⁵

The *Bhaktavijaya* of Mahipati, a work written in Marāṭhī language, has stated that 24 verses from

2c. Dr. B. Rath - "A study in the first imitation of the *Gitagovinda*"
Journal of the Oriental Institute, Baroda. Vol. XXX. Nos. 1-2-1930
PP. 96-99.

3. Megheśvar inscription of svapneśvaradeva ed. N. N. Basu. J.A.S.
Bengal Vol. LXVI 1897 pp 18.24.

4. Śobhaneśvara inscription of Sri Vaidyanātha; ed. S. Pattanayak, B.A.
J.B.O.R.S. Vol. XVII 1931. pp 119-135.

5. O.H.R.J. Vol. VII No. I pp. 40-46
'Govardhanācārya and udayanācārya' by K. N. Mahapatra.

the work of a king of Orissa have been included in the famous G.G. An Oriya poet of the 18th century A.D. Śrī Rāmadāsa describes in his 'Dārḍhyatābhakti'⁶ that only 12 stanzas of the king were included in the G.G. Again we find in the Sanskrit commentary entitled "*Sarvāngasundarī*"⁷ on the G. G. by Nārāyaṇa Dāsa, who was contemporary of Narasingh Deva II (1278-1308 A.D.) of the Ganga dynasty, left 18 verses⁸ of the G. G. uncommented. Further M.M. Śrī Śankar Miśra (16th cent.) in his *Rasamañjarī*,⁹ a Sanskrit commentary on the G.G. comments upon only two verses out of the 18 verses cited above. Rāṇā Kumbha Karaṇa (1460-1468 A.D.) in his commentary-*Rasikapriyā* comments upon the spurious 18 verses, Dharaṇīdhara Miśra,¹⁰ the first translator of the G.G. into Oriyā, translates 15 verses out of the 18 and he translates two new verses which are not found in Rāṇākumbha's Commentary. Thus it is proved that only 20 verses (18+2=20) have been interpolated into the G.G. of Jayadeva after the *Sarvāngasundarī* commentary was written by Nārāyaṇadāsa, the great-great grand father of the famous rhetorician Śrī Viśvanātha

6. Dārḍhyatā Bhakti of Rāmadāsa :

"Dvādaśa sarga parimāṇa / Jayadevara grantha jāṇa //
 bārasargara ādye tāra / rahiba bāra śloka tora //
 rājā hoiṇa ethe toṣa / gamilā āpaṇā uāsa" //

7. A ms. of this commentry is preserved in the Ms. library of O.S.M. BBSR.
8. G. G Verse Nos. 12,13,18,26,33,40,44,54,56,57,60,68,78,79,80, 85,87,93.
9. Vide the G.G. with '*Rasikapriyā*' and '*Rasamañjarī*' commentaries, published by N. S. Press, Bombay.
10. Dharaṇīdhara Miśra's Oriya translation of the G. G. is preserved in the O.S.M., BBSR.

Virāja.¹¹ Though the exact verses and their number cannot be ascertained at present, yet these twenty verses have been accepted as spurious ones. Only the discovery of the unknown imitative work will solve the problem in this respect.

According to the work *prācīnautkala* (the ancient Orissa) of the historian Jagavandhu Sing, Puruṣottamadeva of Ganga dynasty had attempted to introduce his own *Gitagovinda* into the daily rituals of the Jagannātha temple. We do not come across the name Puruṣottamadeva in the pannel of the kings of Ganga dynasty; yet this Puruṣottamadeva can be identified with the Bhānudeva II (1309-1328 A D.) who was popularly known as Puruṣottamadeva.¹² Viśvanātha Kavirāja who was the minister for foreign and home affairs in the court of Bhānudeva III records an eulogy of Puruṣottamadeva in his *sāhityadarpaṇa* i e.

Ananya sādharmaṇadhiḥ dhṛtākhilavasundharaḥ |
*Rājate ko'pi jagati sa rājā puruṣottamaḥ ||*¹³

This verse is well-applicable to the Bhānudeva II or Puruṣottama of the Ganga dynasty, because of his devout devotion to the Puruṣottama or Lord Jagannātha as well as to the extra-ordinary scholarship and erudition. The epithets¹⁴ which denote the rare accomplishments of the king are epigraphically

11. Vide - "A family of poet-cum-rhetoricians in Orissa" by the present writer, *Jhankara* Vol. IX - Nos. 12 March, 1958.
12. Vide - *South Indian Inscriptions* Vol. VI Nos. 714 & 938.
13. Vide *Sāhityadarpaṇa* 4th Chapter p. 305 ed. Dr. S. Sing.
14. "Govinda padāravinda-raja - sāndrikṛtānanda", "Viśvarūpa Śrīpati bhaktiyuta", "Vāgdevatā bhūṣaṇa", "Pāṇḍitya maṇḍitaḥ", "Mahā-kavimaṇḍala sevitaḥ".

recorded.¹⁵ The last verse¹⁶ of the *Rasikapriyā* commentary, written by Kumbha Karṇa of Mewār, who died in 1468 A.D., speaks of a king Puruṣottama, who, at any rate, cannot be identified with the author of the *Abhinavagītagovinda*, who wrote his work after 1468 A.D. Therefore the king Puruṣottama may be identified with the Ganga Bhānudeva II (1309-1328 AD) who ruled his kingdom in the name of God Puruṣottama with whom he was perhaps confused.¹⁷

Thus we can conclude that there was a work in the imitation of the G. G. to the credit of Puruṣottamadeva alias Bhanudeva II, who was most probably tempted to replace the famous G.G. by his own composition in order to show his poetic ingenuity and erudition on par with the poet Jayadeva. Further this conclusion is corroborated not only by the non-availability of the listed spurious verses in the *Abhinavagītagovinda* of Gajapati Puruṣottamadeva; but also by the suggestive reference to the name of Puruṣottama alias Bhānudeva II in the last verse of the unknown imitative work which has been interpolated into the *Gitagovinda* as its colophon.^{17A} But no definite

15. Vide - The Panjābi matha copper plate - Inscription of Bhānudeva II No. 3 of śākabda 1234. ed by S. N. Rājguru U.B.P.

16. Nirṇaya sāgar press edn. of the G. G. p. 172.

The commentary upon the - "*Vyāpārāḥ Puruṣottamasya dadatu sphītāṃ mudāṃ sampadāṃ*" of the text of the G. G. contains a veiled reference to a king puruṣottama, ruling prior to him. Further Kumbhakarṇa also refers to a work written by a king - "*Pravandhaḥ pṛthivi bhārtrā pravandhaḥ pṛtaye hareḥ*". (p. 75).

17. Vide - O.H.R. J. Vol. IX 1960 Nos. 3 & 4.

Abhinavagītagovinda by K. N. Mahāpātro.

17A. G.G. canto XII last line of last verse -

"*Vyāpārāḥ Puruṣottamasya dadatu sphītāṃ mudāṃ sampadāṃ*"
CC-0. Prof. Satya Vrat Shastri Collection, New Delhi. Digitized by eGangotri

conclusion can be drawn in this matter, untill and unless the MS of this work by Puruṣottama, the Ganga king of Orissa is available to set all these assumptions at rest.

2. *GITAGURISA OR GITAGURIPATI* BY BHĀNUDATTA¹⁸

After the G. G. was introduced into the daily liturgy of the Lord Jagannātha, the devoted poets and scholars, who were coming in pilgrimage to Puri from different parts of India, were highly inspired by the recitation of the G. G. in the temple. Consequently they have also tried to compose poems like the G. G. which created almost a new and euphonic genre in the field. Thus Bhānudatta son of Paṇḍit Gaṇeśvara, an inhabitant of Mithilā wrote his work entitled *Gita-gurīṣa*. As he was traditionally a devotee of Śiva, he described herein the *Rāsaliḷā* of Hara and Pārvati instead of Rādhā Kṛṣṇa found in the G.G.

As regards his time Dr. De is of opinion¹⁹ that the poet flourished towards the end of the 13th or beginning of the 14th century A.D. But the learned editor of "the history and culture of Indian people" remarks – "As a commentary on *Rasamañjarī* by

Here Puruṣottama is a word of double intendre, which means Lord Jagannātha and the king Puruṣottama, the author of the work.

18. A copy of the ms. of this work is preserved in the India Office Library, London.

Vide - Aufrecht's cat. cat. Part II p. 31a.

The book has been published in 1890 A.D. in the periodical magazine "*The Grantha Ratnamālā*".

19. History of Sanskrit Literature by Dr. De & Dasgupta Vol. I p. 561.

20. The History and Culture of Indian people Vol. I, p. 561 - Bhāratiya Vidyābhavan, Bombay.

Gopāla called *Vikāśa*, was composed in 1572 A.D; the date of Bhānudatta appears to be between A.D. 1450-1500".²⁰ But after the discovery of the *Dharmaśāstra* entitled "*Pārijāta*" by Bhānudatta both the opinions proved to be based on flimsy grounds.

The *Rasamanjarī*, written by Bhānudatta gives some accounts²¹ of his family, which is of immense help to throw more light on the poet. Dr. K. P. Jayaswal has proved by a comparative study that Caṇḍeśvara Thakura who wrote his works on *Dharmaśāstra* the '*Dānaratnākara*' and '*Suddhiratnākara*' decidedly after 1314 A. D., quotes²² from the '*Pārijāta*' of Bhānudatta as an authority. According to Dr. M. M. Kane Gaṇeśvara, the father of Bhānudatta is identified with Caṇḍeśvara's father's brother.²³ Thus Bhānudatta and Caṇḍeśvara are considered to be cousin brothers and hence they were contemporaneous to each other. As Caṇḍeśvara quotes from the *Pārijāta* of Bhānudatta, Bhānudatta appears to be older than Caṇḍeśvara. So it can be tentatively decided that Bhānudatta wrote his *Gitagauripati* at about 1320 A.D.

The *Gitagauripati* divided into ten cantos²⁴ and it deals with *Rāsaliḷā* of Hara and Pārvatī in the

21. *Rasamanjarī* of Bhānudatta-

*tāto yasya gaṇeśvaro Kavikulāḷaṅkāra-cūḍāmaṇiḥ
deśto yasya videhabhūḥ surasarit-kallola-Kiritirita ḥ
padyena svakṛtena tena kavinā Śri bhānunā yojitā
vāgdevi śrutipārijātakusuma spardhākari manjari ḥ ḥ
"Koveḥ Śri Bhānudattasya pārijāto niṣevyatāṅ"* ḥ

22. A Des. Cat. of sans. mss. in Mithilā Vol. I Introd. P. VII. ed. by K. P. Jayaswal.

23. P. K. Gode - Studies Vol. I. pp. 446-448.

24. "*Iti śribhānudatta vīracite gitagauripatā varddhanārīśvaro nāma daśamaḥ sargaḥ.*

manner of the same of Rādhā Kṛṣṇa. It begins with a few benedictory verses²⁵ in praise of Śiva and then depicts the *līlā* of Hara and Pārvatī with usual ways of love at first sight, ardent longings to be nearer to each other, delightful experiences, wounded sense of honour or jealous anger, estrangement, sorrow, pangs of separation and the reunion of the couple. The theme has been developed through verses and melodious songs composed after the style of the *Gīta-govinda*. The poet concludes his poem with the hope that his work, which is full of nectar, would occupy its right place in the throat of the scholars and shine for ever.²⁶ How implicitly it follows the style of the G. G. can easily be illustrated in the following quotations.²⁷

i

*Bhramati jagatisakale pratilava maviśeṣaṃ |
samayitum iba janakhedamaśeṣaṃ ||
purahara kṛta, mārutaveśa, jaya bhuvanādhipate*²⁸ ||

25. *Sandhyānṛtyavidhau bhujangamapater gītāmṛtaṃ śṛṅgataḥ
pratyaksaskhalitaḥ pramodasalila-stome samuttasthuṣi |
maule rupathagā kimu tripathagā jāteti śunkājuṣo
devasya tripurāntakasya cakita vyālokitaṃ pātu naḥ ||*

xx xx xx

Kṛidā kalpitaveśadhārini purārātau manomajjatu..

26. *Bhānorgītaṃ sudhāsphitaṃ-sambhordambaruḍiṇḍimāḥ |
vidūṣāṃ rasanārangabhūmi-rbhārati nṛtyotāṃ ||
Bhavānivartate yāvad angaṃ lagnā puradvīṣaḥ |
vidvat kaṇṭha sthitā tāvat bhāner vāṇi virājatāṃ ||*
27. A Des. Cat. of sans. mss. in Mithilā ed. by K. P. Jayswal Vol. II pp. 51-52.
28. Cf. with the song No. 1 of the G. G.
*Pralayapayodhijale dhṛtāvānāsi vedaṃ |
vihita vaihira caritrama khedaṃ ||
keśava dhṛta, mina śarira, jayajagadśūhare || etc.*

Sakhihe ! śankara mudita vilāsam |

sahasangamayā mayā natayā ratika utukadarśita hāsam²⁹ ||

Thus the poet gives here a sentimental picture of sports, pastimes and enjoyable pleasantries which display a considerable poetic skill. But the application of traditional poetic techniques herein, however, has been obscured to some extent by the ostensible implementation of a laboured volubility and clever prolixity of a subtle pedant.

3. *ABHINAVA GITAGOVINDA* OF PURUṢOTTAMADEVA (1480 A.D.)

The famous Gajapati Puruṣottamadeva of solar dynasty of Orissa composed a poem in imitation of the G.G. entitled *Abinava Gitagovinda*. A palm-leaf manuscript of this work, at first, has been noticed by MM.H.P. Śāstri in 1934.³⁰ Subsequently another palm-leaf manuscript of this work has been discovered by the authorities of the Orissa State Museum, Bhubaneswar. This manuscript appears to be very important, because it reveals the exact date of its copying i.e. the 6th April 1494 A.D.³¹ Though the exact date of the composition of this work cannot be ascertained at present, yet it must have been composed

29. Cf with the following song of the G G.

Sakhihe ! Keśmithana mudāraṃ |

ramaya mayāsaha mādanamanoratha bhāvitayā savikāraṃ ||

30. A Des. Cat. of Sans. mss. in the collection of Asiatic Society of Bengal Vol VII No. 5180 pp. 144-145.

31. The colophon of this Ms. reads as -

....“*Muhārājādhirāja Śri Puruṣottamadeva gajapate rasyaiva vardhamāna vijayarājye catus trinśad anke vaiśākha suklapratipadi bhānu vāsare samāptaṃ idaṃ pustakaṃ*”

which corresponds to the christian era 6th April 1494 A.D.

This MS. is preserved in the O.S.M. BBSR.

before the date of its copy (1494 A.D.) and after the Gajapati's accession on the throne (1466 A.D.). So the composition of this work may be tentatively assigned to c. 1480 A.D.

The real author of the *Abhinava Gītagovinda*, was Kavicandra Rāya Divākara Miśra,³² a famous poet of the court of Gajapati Puruṣottama Deva and his son Pratāparudra Deva. He attributed the authorship of this work to the name of his patron, king Puruṣottama Deva as a token of the author's gratitude to him. But the name of the real author remained in the womb of oblivion and the name of the king as its author, spread far and wide within a few years of its composition.

It may be pointed out here that we have already discussed the name of Puruṣottama Deva of Ganga Dynasty who composed a work in imitation of the famous *Gītagovinda* and who tried to replace the G.G. by his work in the daily rituals of the Lord Jagannātha. So the name of Puruṣottama Deva of the solar dynasty should not be confused here with the same name of Ganga dynasty. Because according to tradition³³ this Puruṣottama Deva of solar dynasty also tried to introduce his *Abhinava gītagovinda* into the daily liturgy of the Jagannāth temple. The attempt was made futile by the then learned society. It is shown

32. Vide - A des. Cat. of Sans. mss. of Orissa Vol. II pp. CI CVII. ed. by K. N. Mahāpātra. Rāya Divākara Miśra refers to this work as his composition in his - "*Bhāratāmṛta mahākāvyaṃ*" as "*kāvye tasya sahodarād avinava-śrīgītagovīndataḥ*" (canto. XXVII)

33. Vide the paper of Sri K. N. Mahāpātra in the O.H.R.J. Vol. IX 1960 Nos. 3 & 4.

by the historic ordinance³⁴ of Gajapati Pratāparudra Deva that attempts were made at different times by the kings of Orissa to replace the *Gītagovinda* by their own work since its (G.G.'s) introduction to the temple by Kavi Narasinga Deva.³⁵ who is identified with Narasinha Deva II (1278-1307 A.D.) of the Ganga family. It is note-worthy here that the famous Rāṇā Kumbha, who is reputed as the author of the *Rasikapriyā* commentary on the G.G. wherein the interpolated 18 verses³⁶ are found commented upon, died in 1468 A.D.³⁷ This commentary was perhaps written during the last ten years of his reign, which were peaceful.³⁸ Gajapati Puruṣottama ascended the throne in 1466-67 A.D. and the first three years of his reign were not peaceful due to strong opposition of Kumār Hammira Mahāpātra who was a claimant of the throne of Orissa. Thus the *Abhinava Gītagovinda* must have been written after the death of Rāṇā Kumbha Karna and so the authorship of these 18 verses found in *Rasikapriyā* commentary cannot be attributed to Gajapati Puruṣottama Deva. This conclusion is further corroborated by the examination of the available two Mss.³⁹ of the A.G.G. where none of these 18 verses is

34. Vide - J. A. S. Bengal 1893 No. 2 p. 96, "Uriya inscriptions" - by Manamohana Cakravarti Inscription No. 6. It is directed in this inscription that - "the singing of songs will be of *Gītagovinda* only and of nothing else".

35. The temple chronicle - (*Mādalāpāñji*) records that "E uttārū Kavinarasimha deva rājā hoile *Gītagovinda* silou Kale (*śubhadele*)

36. Supra f. n. No. 8 of this chapter.

37. The Delhi Sultanate, Vol IV P. 814, Bhāratiya Vidyā Bhavan, Bombay.

38. The Delhi Sultanate P. 336-337.

39. A manuscript preserved in the OSM, BBSR and the other is in the Asiatic Society of Bengal Library, Calcutta.

found. So these spurious 18 verses were most probably composed by the Puruṣottama Deva of Ganga family of Orissa who, flourished and wrote his unknown work in imitation of the G.G. in between the *Sarvāngasundari* and *Rasikapriyā* commentaries were came into existence.

Though this work was written in order to replace the *GitaGovinda*, it cannot vie with the same in delineating the supersensuous transcendental delectation of the theme. It imitates closely the theme, narration, diction and the arrangement of the plot of the G.G. But the only difference is that the G.G. is divided into 12 cantos whereas it is divided into 10 cantos. The glaring similarities are discernible from the concluding lines⁴⁰ of all the cantos of both the works.

The G.G. uses ten rāgas⁴¹ in total whereas it uses 58 of the same⁴² for the composition of

40. i) *Virahinivarṇane vidhurarādho nāma prathamah sargaḥ.*
 ii) *Nāyikābhilāṣa varṇane sotkaṇṭha vaikuṇṭha..*
 iii) *Abhisārikāvarṇane muditarādha..*
 iv) *Kalahāntarītā varṇane mūḍharādha..*
 v) *Vipralabdhāvarṇane vidagdha mādhyama .*
 vi) *Vāsakasujjāvarṇane samkṣubdharādha..*
 vii) *Khaṇḍitā varṇane vilakṣapundarikākṣa..*
 viii) *Mānīnivarṇane sotkaṇṭha vaikuṇṭha..*
 ix) *Preṣita bhartṛkāvarṇane' nukulārādha..*
 x) *Svādhibhātṛkāvarṇane nandamukundonāma daśamah sargaḥ.*
41. Vide G.G. *Karṇātaka, Gujjari, gondakari, deśivarāḍi, varāḍi, vasanta, vibhāsa, bhairava, mālava, Rānakeri.*
42. Vide A.G.G. *Amarapancama. Ābhiri, kakubha, Karṇāṣa, karṇāṣa-baṅgāla. kalahamsa. kalyāṇanāṣa, kāmboji, kurunji, kedāragauḍā, kolāhala. gāndhāra, gujjari, geṇḍakiri, gaṇḍi, Ghaṇṭārava. cintādeśi, chāyānāṣa, toḍi, dipaka, deśākhyā, deśi, dhanāsi, nāṣanārāyaṇa, nādarāmakiri, nārāyaṇagauḍā, nārāyaṇadeśākhyā, puravi, baṅgālagauḍā, baṅgālarāḍi, vasanta, vahuli, velāvati, bhinnāṣaḍja.*

his melodious songs. Like the G.G. it gives the invocative song of ten incarnations of Viṣṇu; but the remarkable difference herein is found to be the inclusion of Kṛṣṇa instead of Buddha as the 9th incarnation⁴³ of Lord Jagannātha. In the G.G. Jayadeva reconciles the concept of Kṛṣṇa with the concept of Jagannāth through the veiled reference to Jagadīśa⁴⁴ and declares Kṛṣṇa to be the main spring of all the incarnations.⁴⁵ But here the author, a great devotee of Lord Jagannātha, attaches much importance to Him⁴⁶ and though Kṛṣṇa is described as one of the incarnations,⁴⁷ yet He has been accepted to be so only due to false cognision and in reality Kṛṣṇa is Lord Jagannātha Himself, the source of all the incarnations. This Daśavatāstuti has been repeated at the end of the work in an abridged form which is absent in the G.G.

A number of examples⁴⁸ can be illustrated to prove the endeavours of the author to make the

Bhūpāla Bhairava, Bhairavi, mangalagujari, madhyamādi, mallahari, mallāra, mālavagauḍā, mālaśrī, mukhāri, rāmakiri, rehagupti, lalitā, sankarābharāṇa, Śrī, śuddhanāṣṭa, śuddhavangāla, śuddhavarādi, śuddhavasanta, śālakarṇāṣṭa, sāmavarāḍi, somā, saurāṣṭragujari, Hindola.

43. Vide the A.G.G. first song.

*"Gopagokularakṣaṇāḥkṣaṇa dhāritākhila bhūbhṛtaṃ |
nilamaṇimayadaṇḍa saṅgata mātapatramivodhṛtaṃ ||*

44. Vide the G.G. 1st song - "Jaya jagadīśa hare".

45. Vide the G.G. verse No. 5

Vedānuddharate daśākṛtikṛte devāya tubhyaṃ namaḥ.

46. "Jananopālanānāśakāraṇa-nilagiripatim acyutaṃ" A.G.G., S-1

47. A.G.G. last verse -

i) *"Māyākalpitamūrtaye bhagavate devāya tubhyaṃ namaḥ"*

ii) *"namata daśavidhorūpam adbhuta-mukhilamunijanavanditaṃ |
jananopālana-nāśakāraṇa nilagiripatim acyutaṃ ||*

language of his work simple, sweet and melodious in keeping with the euphonic tuning and musical rhythm which at places can be well compared with the external melody and intrinsic beauty of the highly exalted *Gītagovinda*. The religious and literary dictum⁴⁹ of the G.G. once again has been reiterated herein in different words. No remarkable significance of any type is met with in the beginning⁵⁰ and concluding lines⁵¹ of the work.

Though this work cannot be considered on par with the G.G. in presenting the luxuriously sentimental picture of the avowed Rādhā-Kṛṣṇa dalliances, yet the poet is not entirely graceless in bringing out the succulent possibilities of the highly erotic subject. The fanciful romantic theme along with the poetic technique of its natural development has been depicted

48. *Tridaśamuniḡaṇanāśahetuṃ tripura-hara-vara-darpitaṃ |
rāvagaṃ hatvā śirobhiḡ kandukairiva khelitaṃ ||
namata daśaratha-tanayamadbhuta makhīla-munijanavanditaṃ |
janana-pālana-nāśakāraṇa nilagiripatiṃ acyutaṃ. || A.G.G., S-1*
49. *Rādhāmurāriramaṇīya rahasyalilā-
sandoha-sundara-namanda-guṇābhiraṃ |
sāhityasāra-amudāyavudhaḡ prabandhaḡ
etaṃ tanoti puruṣottama-bhūmi-bhartā || A.G.G.-5
Cf with the verses Nos. 2 & 3 of the G.G.*
50. *A.G.G. Kālijalaketilolataruṇī rājita nilāmbarā
nirgatyangajalā-nisāritavati rālekyasarvādīśaḡ |
ttropānta-milanti kunjā bhavake gūḡhaṃ cirāt pāśyataḡ
śāureḡ sambhramayannimāḡ vijayate sākūta veṇudvaniḡ ||*
51. *Nityānandacidātmokāya sahaja pradyotamānatviṣe
hṛtpadmāntaravāsine khilajagat śṛṣṭikriyāhetave |
viṣvatrāṇaparāyāṇāya samaye tasyaiva samhāriṇe
māyākalpitamūrtaye bhagavate devāya tubhyaṃ namaḡ ||
"Iti śrī Puruṣottamadeva Gajapati-Mahārāja kṛte Abhinava-
gītagovinda-mahākāvye svādhinabhatṛkāvarṇane nanda mukundo nāma
daśamaḡ sargaḡ".*

with a considerable rhetorical refinement^r wherein the poet's mediocre poetic powers are conspicuously felt by the apt connoisseur. The verses and more besee-
mingly the songs undoubtedly possess swing, smoothness
and melody by the pleasing employment of varied
middle and end rhyme throughout the *Gitakavya*.

4. *JAGANNĀTHA BALLABHA NĀṬAKAṂ*
OF RĀYA RĀMĀNANDA (1500 A.D)

Rāya Rāmānanda Pattanāyaka, was appointed as the governor of Rājamahendri, now in Andhra-pradesh, under the reign of Gajapati Pratāparudra Deva of the solar dynasty of Orissa. He came of a respectable *Karaṇa* family of the village Bentapur near the famous Alwārnāth temple. He was the eldest son of Bhavānandarāya who was also an erudite scholar and has been referred to in the prologue of this drama in glowing terms. Rāya Rāmānanda was a poet of repute and was an adept in the philosophy of Kṛṣṇaite Vaiṣṇavism that advocated the dual Rādhā-Kṛṣṇa worship. He wrote a Sanskrit drama entitled *Jagannātha vallabha nāṭakam* in order to glorify his own faith and to gain favour of his patron king.⁵² Many times we come across the name of Gajapati Pratāparudra Deva intercepted here and there in this work. The drama deals with the amours of Rādhā-Kṛṣṇa and is divided into five acts which have been named as *Pūrvarāga bhāvyaparikṣā*, *Bhāvyaprakāśa*, *Śrī Rādhā-bhisāra* and *Śrī Rādhāsangama*. The prologue of this drama reveals that it was otherwise called

52. "laghu" taralita-kandaram, hasitanava-sundaram |
gajapati-pratāparudra-hṛdayānugataṃ, anudīnaṃ sarasaṃ |
racayati rāmānanda-rāyaḥ ||

Rāmānanda sangītanāṭaka,⁵³ perhaps due to the preponderance of songs herein. This drama was written sometime between 1497-1509 A. D. and definitely before the advent of Śrīcaitanya at Puri.⁵⁴ There is also another work named "Tikāpancakam" to the credit of the poet; but nothing is known definitely about this work,⁵⁵

It will not be out of place to point out here that the obscure religious practice of Rādā-kṛṣṇalīlā which started in Orissa since much earlier times and assumed a concrete shape in the *Gītagovinda* and again it was repeatedly expressed in the *Abhinava Gītagovinda* of Rāyadivākar Misra, *Jagannātha vallabha nāṭaka* of Rāya Rāmānanda and in the *Abhinava veṇīsamharaṇam* of Gajapati Puruṣottama Deva. It was not the effect of the preaching of Śrīcaitanya and his disciples, as some scholars believe. Because all these works mentioned above impregnated with the thought of this specific religious movement were written at least 10 years before the advent of Śrī Caitanya at Puri. Of course it cannot be gain said that the faith and movement which was limited to a few persons and restricted in a smaller circle of devotees gained ascendancy over the people gradually after the historic meeting of Śrī Caitanya with Rāya Rāmānanda on the banks of the Godavari when

53. "...gajapati pratāparudrapriyam rāmānanda sangītanāṭakam nirmāya samarpitam abhineṣyāni"

54. The *Jagannātha Vallaba* begins with the satulation of Kṛṣṇa, but contains no reference to Caitanya.

55. Des. Cat. of Sans. Mss. of Orissa, Vol. II, pp. CXV-CXVII.
CC-0. Prof. Satya Vrat Shastri Collection, New Delhi. Digitized by eGangotri

the master was in pilgrimage in the peninsular India in 1509 A.D. This association and the movement tremendously influenced the subsequent literatures in Sanskrit and Oriyā alike.

This Jagannāthaballava nāṭakam contains twentyone Sanskrit songs in close imitation of the songs of the Gītagovinda. These songs have been copiously quoted in the works of later musicology like 'Gītaprakāśa, Sangitakalpalatā and Nāṭyamaonoraṇā of Kavi Kṛṣṇadāsa (1550-1570 A.D.) Kavi Haladhara Misra (1600-1630 A.D.) and Kavi Raghunāth Rath (1680-1700 A.D.) respectively. These songs are ripe in better taste and full of empiric investigations of a gifted and devoted poet, yet one would feel like missing the mellifluousness and picturesqueness met with in the songs of that masterpiece of Jayadeva. The following two pieces may be produced here as specimens.

vidalitasarasijadalacaya śayane |
vārita sakala sahitjana-nayane ||
valati mano-mama-satvara-racane |
pūraya kāma mimaṃ śaśivadane ||
abhinava-bisa-kīśalaya-caya-valaye |
malayajarasa-parisevita-nilaye ||
sukhoyatu rudra-gajādhipa-cittam |
rāmānandarāya kavi-bhaṇitam || (2nd act)

II

Mañjutara-guñjadali kuñjamati-bhīṣaṇam |
māndamaruta-dantarāga-gandhakṛta-dūṣaṇam ||
sakalam etadiritam |

kimca guru-pancaśara-cācala mama jīvitam ||

*mattapika-dattarujam uttamādhikaraṇam vanam |
 sangasukhamangamapi tunga-bhayabhajanam ||
 rudranṛpam āsu vidadhātu sukha-samkulam |
 rāmapadadhāmakavi rāya kṛta mujjvalam ||*

This, at any rate, cannot be appraised to be a servile imitation of Jayadeva's music and manner. It is a pretty little amourette, moddled obviously on the nāṭikā type of Sanskrit plays. Though there is poverty of original dramatic inventions, yet his brilliance in picturing the befitting environment and relishing sentiment cannot be under rated. The love at first sight, pangs and sentimental longings of separated lovers, minute portraiture of the personal beauty of the lovers, dream-vision, and their ultimate union effected by the efforts of their companions, are also depicted with a considerable poetic merit. The employment of conventional words, imageries, motifs and devices in the development of the plot makes this playlet quite fluent and graceful without any hindrance. The poetical songs and stanzas are neither over-embellished nor tedious. Thus it is an enjoyable playlet though not of very high standard.

5. *ŚRṄGĀRA RASAMAṆḌANA* BY VITTHALLEŚWAR (1530 A.D.)

Vallabhācārya, the founder of the principle of *Suddhādvaita* (1473-1531 A.D.) was a contemporary of Rāya Rāmānanda. He made his sojourn at Purī for sometime. At first he was a great devotee of infant Kṛṣṇa (vālagopāla). But in his later age he preached the worship of Gopījanaballabha and Govardhananātha Kṛṣṇa. Though the mention of the

name of Rādhā is not found in his “*Subodhini*” a commentary on the *Bhāgavata* yet the invocations to Rādhā are found in his *Kṛṣṇa-premāmṛta* and *Kṛṣṇa-stava*. His son Vitthalleśwara was a devotee of Rādhā-Kṛṣṇa as a result of the legacy of his father’s Vaiṣṇavite faith. We find a few songs of simple, sweet and melodious language in his *Śṛṅgārarasamaṇḍana*. The songs are written in imitation of the G.G.⁵⁶ and can be well compared with the same of the *Jagannātha Vallabha nāṭaka*.

6. CHANDOMAKHANTA OF PURUṢOTTAMA BHATṬA (1550 A.D.)

Puruṣottama Bhaṭṭa was the preceptor of Gangā Dāsa, the author of the well-known “*Chandomaṅjorī*”. Gangā Dāsa flourished during the 1st quarter of the 16th century A.D. and he is believed to be a man of Orissa⁵⁷. His preceptor Puruṣottama wrote two works entitled ‘*Chandogovinda*’ and ‘*Chando makhānta*’. In connection with the illustration of ‘*Gītavṛtta*’ of ‘*Chando makhānta*’, he cites a few songs in praise of Śiva and Pārvatī from his unknown work. These songs appear to be highly influenced by the G.G. i.e.—

aviratamukulita-loçana-mālaṃ /
 dīpaśikhā’asad ikṣata-Bhālaṃ // 1
 sphaṭika-manohara-gaura-śarīraṃ /
 prakāṭajāṭājuṭa-vigalita-nīraṃ // 2
 Bhālabibhūṣita-himakara-khaṇḍaṃ /
 kuṇḍali-kuṇḍala-maṇḍita-gaṇḍaṃ // 3
 śṛṅgādamarukaram atulavirājaṃ /
 vidhiharisevita-carana-sarojaṃ // 4

56. History of classical sanskrit literature by Dr. De and Dasgupta.

57. Vide - A Des Cat. of Sans. Mss. of Orissa, Vol. II, Preface, pp. CXIV-CXV.

ṣṛṅpuraṣṭottama-bhaṇitam udāraṃ /
prabhurapi kalayati bibidha vikāraṃ // 5

From this citation it is deduced that most probably there was an imitative work of the G.G. to the credit of the poet Puruṣottama Bhaṭṭa which most probably dealt with the līlā of hara and pārvati.⁵⁸

7. AN UNKNOWN WORK OF KṚṢṆA DĀSA (1570 A.D.)

Kṛṣṇa Dāsa⁵⁹ was a court poet of Gajapati Mukunda Deva (1559-1568 A.D.) the last independent king of Orissa. He wrote a treatise on the science of musicology entitled “*Gītaprakāśa*” where, as illustrations of different *rāgas*, he has cited many fragmentary portions of a *gīta Kāvya*, which has been composed by the poet himself. The unknown *gīta kāvya* deals with the episode of Rādhā-Kṛṣṇalīlā in the manner of the G.G. and it was perhaps divided into more than nine cantos.⁶⁰ The name of the author’s father is perhaps Cārusimha,⁶¹ and from a reference, the poet is known to be the disciple of Gangādhara, about whom nothing is known at present.⁶² As an example of fine musical compositions we can cite two citations from his unknown work here as specimens—

58. “The *Chandomakhānta* by Puruṣottama Bhaṭṭa” by Dr. D. C. Sirkār. Proceedings of the Indian History Congress 3rd session p. 818.

59. Vide O.H.R.J. Vol. VII, Part II. pp. 73-82. “Two unknown sanskrit poets of Orissa” by K. N. Mahāpatra.

60. “*Rādhāmādhavakelīkathārasakhacītaṃ navamavidhigītaṃ*”

61. *Sṛṅguta karṇakutukakāri Kṛṣṇadāsavīracanaṃ* |
gajapatinṣṭpahṛdayahāri cārusimhanandanaṃ
- *Gītaprakāśaḥ dvitīyollāsaḥ*

62. “*Gan gādhara guru bhaktivaśīkṛtagovindohṭvayi ratir āstāṃ*” ||
- *Gītaprakāśaḥ prathamollāsaḥ*

I

Nāṭarāgeṇa giyate

kiñcid-utthaya cañcala-nayane sañcita-vahu-lāvaṇyaṃ.
 vadanam idaṃ vidhu-maṇḍalam adhunā
 suviśatu māna magamyam..

Kimiti karoṣi kṛṣodarī roṣaṃ,
 madana-mahānada-vikala-śariraṃ...paritoṣaṃ..
 vacanam udīraya madhurayāmini
 mṛdumandasmitakāntaṃ.
 kiñcana siñca sudhārasavindubhir-
 angamidaṃ mama tāntaṃ..
 Rādhāmādhava-kelikathārasakhacitaṃ-
 navamavidhigitaṃ.
 sukhayatu sajjana cittaṃ santata-kṛṣṇadāsakavigitaṃ..

II

Mālaśrī rāgeṇa giyate

Nīlanalinadalanayane / hariharānkatale kṛtaśayane //
 ghanajaghanastanatānte / hāṭakalatikā nindakakānte //
 kṛṣṇakathārasakhacite / kṛṣṇadāsakṛtakeligite //
 Karṇānandanidāne / kalayati cittaṃ navanavagāne⁶³ //

8. AN UNKNOWN WORK OF

RĀJĀ RAGHUNĀTHA HARICANDANA (1620 A D.)

The king Raghunātha Haricandana of Vāṇanagara (modern Vāṇapura) in the district of Purī, who flourished after the poet Kṛṣṇa Dāsa, wrote an unknown *gītakāvya* dealing with the dalliances of Rādhākṛṣṇa in the manner of the *Gitagovinda*.⁶⁴

63. The citations have been quoted from a very old and wormeaten palm-leaf manuscript of *Gitapraśāsa*, 3rd chapter, preserved in the Ms. Library of the O.S.M. BBSR.

64. *Iha hari radhā-sangama-rocanaṃ* /
vāṇanagara-haricandana-bhāṣaṇam // quoted in *Saṅgita kalpalatā*.

Though the work is not available at present yet we can assume some features of the work from the portions preserved in the *Sangitakalpalatā*⁶⁵ of poet Haladhara Misra.⁶⁶ The Musician in his treatise cites many beautiful songs of Haricandana in connection with elucidating the modes of different rāgas and tālas.

I

Abhisara nāgara jamunākujam.
Prakaṭaya vālarati-rasa-punjam..
vahati mṛdulatara-śitala-vāte.
katham api jīvati sā tvayi jāte..
bhāvini sā tava guṇagaṇadinā.
Haricandanaprabhuratirasalinā..

II

lokayasakhi vidhu rudayati gagane.
abhisara samprati suruciragamane..
dhāraya manjula-mauktika-hāram.
harahara naṭavara-madana-vikāram..
kajjvala-komala-kuntala-hāram.
! paya kusumacayai ratisāram..
ratipatiribakimu vāṇakadambam.
sañcayati pratiranam avilambam..
cīnavasanamayi ! kuruparidhānam.
kanakalatopari kusumavitānam..
nūnam sakalakalādharaavadane.
darśaya caturapaṇam muramathane..
iha harirādhā sangama-racanam.
vāṇanagara-haricandana-bhaṇitam..

65. An unpublished palm-leaf sanskrit manuscript of *sangita kalpalatā* of Haladhara Miśra is preserved in the O.S.M. BBSR.

66. Vide O.H.R.J., Vol. VII Part II PP. 73-82.

III

caṇḍakīranam iva candanalepanamanu
vindatigurukhedam.
Haricandanaprabhu nāgaramohana-
melana-sukhatābhedaṃ..

9. *GOPAGOVINDA* OF AN UNKNOWN AUTHOR (1625 A.D.)

It is assumed that the *Gopagovinda* a *gītakāvya* of some importance was composed in imitation of the *Gitagovinda*, most probably by an Orissan writer at about the 1600 A.D. The name of the book has been referred to, and at times some lines therefrom have been quoted, in the works of musicology written by Orissan authors only. The versatile genius Kaviratna Puruṣottama Miśra, who is the author of a number of Sanskrit works, refers to a commentary of the *Gopagovinda* in the 1st Chapter entitled '*Gitanirṇaya* of his *Sangītanārāyaṇa*. He too refers to the *Gopagovinda* in the 2nd Chapter of the same work. The date of composition of *sangītanārāyaṇa* has been decided to be about 1650 A.D.⁶⁷ As by that time the *Gopagovinda* was commented upon and the commentary was widely circulated and was used by the poets, the date of its composition is tentatively accepted to be 1600 A.D. Further it has been quoted in the *Nāṭyamanoramā*⁶⁸ of Paṇḍit Raghunātha (1697 A.D). The quotation is as follows:-

“udāharaṇaṃ yathā Gopagovinde –

śiśira-śītala-manju-bañjula-mṛdukiśalaya-samkulaṃ”

Though no more quotations of melodious songs from the work are available today, yet the line cited above

67. Vide O.H.R J. Vol. X Nos. 1 & 2, pp. 17, 24.

“*Sangītanārāyaṇa* by Gajapati Nārāyanadeva” - by K. N. Mahāpatra.

68. A palm-leaf sanskrit manuscript of *Nāṭyamanoramā* is preserved in the O.S.M. BBSR.

speaks something about the musical character of the *gītakāvya* which deals with the romances of Kṛṣṇa with Rādhā in the grooves of Vṛndāvana.

10. *MUDITAMĀDHAVA* OF SATAMJIVA MIŚRA (1650 A.D.)

Anādi Miśra,⁶⁹ the author of *Maṇimālānāṭikā* and *Kelikallolīni* refers to a *gītakāvya* entitled *Muditamādhava* of his father Satamjivamiśra in the prologue⁷⁰ of his *Maṇimālānāṭikā*, where the reference indicates that the recitation of the songs of the *Muditamādhava* would enrapture the hearts of the listeners by the melody of the tune and sublimating thoughts impregnated therein.

From the above statement we can at best surmise that it was a standard *gītakāvya* dealing with the love episode of Rādhā and Kṛṣṇa in the manner of the *Gītagovinda*. As yet the work has not been discovered anywhere.

11. *MUKUNDA VILĀSA MAHĀKĀVYAM* BY
JATĪNDRA RAGHUTTAMA TĪRTHA (1667 A.D)

A palm leaf manuscript of this work has been noticed by the MM.H.P. Sastri⁷¹ and subsequently another manuscript of the work has been discovered by the authorities of the Orissa State Museum, Bhubaneswar.⁷² The manuscript is in a good condition but a few lines of the last page are missing. The

69. O.H.R.J. Vol IV, Nos. 3 & 4, pp. 60-66.

70. "Pāripāśvikaḥ (*Smarāṇamabhiniya*) āḥ jñātcṃ yajjanakasya Śri Satamjivakaver muditamādhavābhidha gītakāvyaḥ ānāṇṭormiṇā sām-jika-jana-hṛdayaṃ vayaṃ purānyam:ajjayāmaḥ".

71. Catalogue of SKL. Mss. of B.A.S.B., Vol. VII, No. 5209.

72. O.H.R.J. Vol. IX-1960 Nos. 1 & 2,

I

*Kramaparivardhitaminatano
 manusaraṇasamuddhṛtavedatate |
 mandaragharsaṇa kaṇḍukarṣaṇa
 nidritakṛtakamaḥhānukṛte ||
 māmanukampaya devahare |
 nirupamaguṇagaṇajagadanuranjana
 karuṇāmayabhavajaladhitare ||*

II

(Mallāra rāgeṇa giyate)

*vikacakundakusumavṛnda mallilasitakānane |
 kairavavanasuravipavana mṛdunavadalacālāne ||
 paśyata vanamalinam |
 rāsanaṭanaśālinam ||
 sakalacandravimalasāndra kiraṇarājirañjite |
 kusumapunjarucirakunja madhupamadhuragunjite ||2
 madanarangayuvatisānga-rasataṅgacancalam |
 priyatamāli mukhanibhāli cārucaladṛgancalam || 3*

12. SIVALILĀMṚTA MAHĀKĀVYAM OF NITYĀNANDA (1700)

It is another *gitakāvya* of poet Nityananda written in imitation of the *Gītagovinda*. This work deals with the love episode⁹³ between Hara and Pārvati, perhaps based on the story of *Kapilasamhitā*. It is divided into ten cantos which describe the birth of Pārvati, her penance, marriage, birth of children, sojourn in Kāsi, coming to Ekāmra Kānana, slaying of the demons - Kirti and Vāsa, settlement at Ekāmra, *Rāsakṛidā* with Śiva, Vanavihāra and water-sports etc. in a nut-shell. Excepting the 1st canto⁹⁴ it contains

93. The story has been described else where.

271 verses and 31 songs in total. It uses almost all the Rāgas, utilised in the SKL. At times the style of the songs, expressions, ideas and imaginations are found to be similar to that of *S'ri Kṛṣṇalīlāmṛtam*.⁹⁵ Though the *Rāsaliḷā* between Hara and Pārvati has been described herein yet the amorous possibilities are suggested⁹⁶ but not expressed in direct depictions. The work employs the familiar motifs and devices, common to such erotic *gīta-kāvyaś*. For example, love at first sight, pangs and sentimental longings of separated lovers, minute portraiture of the personal beauty of the hero and heroine and their ultimate union etc. have been maintained through a variety of poetic imageries and elegant word pictures. The poetical

94. The 1st canto of the Ms. preserved in the O.S.M.. BBSR is quite fragmentary and badly warm-eaten. As such we could not ascertain the exact number of verses and songs found therein.

95. Vide the 2nd song of the 7th canto which is a *sūdaprabandha* and cf with that of the SKL song No. 37. Also compare the poetic device of creating wounded feeling of honour or *mānu* in both the works, i.e.

The utterances of the words like Mohini and Kalāvati by *śambhu* and *kṛṣṇa* as the epithets of *pārvati* and *Rādhā* in the SLM and the SKL respectively cause *mānu* or jealous anger which provides the poet with the scope for the description of *vipralambha śṛaṅgāra*.
SLM - folio 32 in the 9th canto.

cārutāruṇvalāvaṅya liiā-lalita-mānasaḥ |
śambhu samvodhayāmāsa mohinīti priyāṃ muhuḥ ||
priyatamāntaranāmapadabhramāt
ūdayadindu-sabandhu-mukhi śvarā |
adhitakopaṃ utha pramaihāgraṅir
anunināya vināyakamātaraṃ |
cf with that of the SKL verse No. 113.

kalāvatiī samvodhya kṛṣṇena yaśūdrītam |
anyasyānāmamanvānā tanvitenātītapyata ||

Also vide the parallelisms in the descriptions of *jala kriḍā* in both the works. SLM folio 36, SKL verse 164.

96. SLM folio 4. Also see the description of *Rāsa*-folio-36.

"*Mādananigamapatha sā gaṇitā Kathāmapirāti bhāḥ ḥ*" f 4.

ctive Gods and Goddesses of devotion and stresses on the importance of the innate unity of the Hindu Religion in spite of its apparent diversity which created, at times, malady amongst adherents of different religious disciplines. Thus the poet calls his work as the dispensary of knowledge or *Jñānadaṃ Kāvyaṃ*⁸⁴ and the theme as the all-absorbing illusion of Kṛṣṇa.⁸⁵

After the prayer of ten incarnations which have been described as the manifestations of the same Kṛṣṇa, the poet introduces gopīs alongwith Rādhā who became enamoured of Kṛṣṇa at her first sight. On the other hand the same plight of Kṛṣṇa has also been described. Thus Rādhā suffers from the pangs of separation and she is detracted from all the mundane attractions. The attachment of the Gopīs towards Kṛṣṇa has been proclaimed not as an enjoyment but as an enlightened contemplation on the Brahman.⁸⁶ Nārada instructs them, by his sudden appearance, to worship Hara and Pārvati for the fulfillment of their hearty longings; and disappears. They worshipped

83. *Bhobho vaśṇava śaiva śakta paramodārā-parārthopriyāḥ
bhikṣuḥ prārthayate raghuttama-imāṃ bhikṣāṃ satāṃ sammataṃ ।
nirvedeparameśvare harihare śrikālikādyāvhave
bhedēṣāṃ parimucya mūncati sadā svānārakir yātanā ॥*

84. M. V. Verse No. 16 -

"Idaṃ tu jñānadaṃ kāvyaṃ scvyaṃ sarvaphalepsubhiḥ"

85. The paper manuscript is preserved in the O.S.M., BBSR.

"Iti lilāmayi ṃyāṃ varṇayāmi tava prabho". M.V., P.-6.

86. M. V. p. 8 -

*Karacaraṇādi kimapi nahi calayasi kalayasi kamapi na bhogaṃ ।
avirata nivr̥tagat varavarnini varayasi cidrasayogaṃ ।
Sakhihe ! mansi japasi kiṃu mantraṃ ।
dhyayasi rahasi deva miha kaṃ cana poramabhāvaparatantraṃ ॥*

Hara and Pārvatī where Hari and Hara have been described as one and the same.⁸⁷ Thus through the stealing of the clothes of Gopīs, Kṛṣṇa comes in close contact with them and joined in the circle dance where all of them were enraptured in a trance of ecstatic joy being completely devoid of the baneful activities of the notorious senses.⁸⁸ Here neither the Gopīs are the wedded wives of others⁸⁹ nor Kṛṣṇa is described as a paramour as depicted in the *Bhāgavata*.⁹⁰ Here Kṛṣṇa never disappears from the circle dance with Rādā or any specific Gopī. He is equally attached to all.⁹¹ The most remarkable feature of this *Rāsaliḷā* is the absence of usual sensuous descriptions of amorous sports which is a glaring point one meets with herein.⁹²

It uses twenty-six Rāgas and contains 27 songs in total. The poet has tried his best to match with the songs of the G.G. But the total effect of the songs of the G.G. are rarely met with herein. Nevertheless the compositions of the poet display his poetic ingenuity and musical attainments of a high standard. We cite here two specimens for illustration.

87. M. V. p. 13.

"*Bhujagaveṣṭita cārukalevaram bhajasi no kimu mādhamam iśvaram*" ॥

88. "*Suvādyavinothitayā haripriyāḥ* ॥

pramodamagnā jahur indriyakriyāḥ" ॥ M.V., P. 18.

89. "*Kramasamuditalojjā labdhadhairyaḥ kumāryaḥ*" M.V., P. 21.

90. "*Jugupsitaṃ ca sarvatra aupapatyaṃ kulastriyaḥ*" Bhā. 10.29.26.

91. M. V., P. 76 - Kṛṣṇa says -

"*Kṣaṇamapi nahi vismarati manomama taṃ ramaṇi-samudāyaṃ*"

92. M. V., p. 141 Reference to *śṛṅgāra* -

madanaranga-yuvatisanga-rasataranga-cancalaṃ ॥

priyatamāli-mukhanivāli-cārucaladygancalaṃ ॥

epithet of the author like *kaupinabhṛt*,⁷³ *bhikṣu*,⁷⁴ *yatindra* and *tirthapāda*,⁷⁵ which have been repeatedly used in the work, reveal that the poet was a sanyāsīn and most probably was the head of a monastery of the *Tirtha* subsect of Śankarite discipline, at Purī. Further this statement is corroborated by his ardent adherence to Lord Jagannātha for whose propitiation he composed this work.⁷⁶ Most probably he was the spiritual head of the Govardhana Maṭha of Śankarite discipline where the head of the institution bear the appellation 'Tirtha' and worship Śrī Gopāla as their presiding deity.

The writing of the *Mukundavilāsa* was completed in 1667 A.D. This has been clearly recorded in a verse⁷⁷ by the poet himself.

This *Gītakāvya* has been divided into 12 cantos and it is written in the manner of the *Gītagovinda*. But so far the theme and the development of the plot are concerned, it is drastically different from that of the *Gītagovinda*. It describes śaradrāsa instead of

73. *Mukundavilāsa*, verse No. 6 "Kopyeśakaupinabhṛt"

74. *Mukundavilāsa*, verse No. 13 - "bhikṣuḥprārthayate"

75. *Mukunda vilāsa*, last line of 1st canto -

"Iti śrī mukundavilāse mahākāvye yatindra raḡhuttamatirthapādkrtau.."

76. *Mukunda vilāsa* verse No. 18 -

Śrī Jagannāthadevaya śrirantaḥ purasālinaḥ |

śivasya paritoṣāya kāvyanārūbhate mayā ||

77. M. V. at the end of the 11th canto

Grāhavasusuraccandronmānavarṣāntimebde

kṣitipatikulamauleḥ Kṣmāpateḥ Śrīśakasya |

vasurasarṣiveduiḥ sammitābdānta varṣe

samajani kalikāla saigā kāvya pravandhaḥ ||

The work has completed in graha (9) vasu (8) śara (5) candra (1) or 1589 śaka year which corresponds to Christian era 1667 AD,

vasanta. The concluding lines⁷⁸ of each sarga denotes its theme. At first the poet begins his work with a benedictory verse⁷⁹ where Kṛṣṇa the spouse of Rādhā has been eulogised as the absolute Brahman, but not as the romantic Kṛṣṇa. Then he goes on proclaiming the identity of different Gods and Goddesses with Kṛṣṇa⁸⁰ and Rādhā,⁸¹ the Supreme Being or Parambrahman. Thus the poet assimilates the concept of Rādhā-kṛṣṇa into the four-fold wooden image of Jagannātha in the great shrine on the top of the blue mountain⁸² *Nilagiri*. Moreover the poet in his concept of Rādhā-kṛṣṇa rose above the controversial religious sectarianism and preached the spirit of religious tolerance. Further the poet appeals⁸³ to the Vaiṣṇavas, śaivas and śāktas not to make any distinction among their respe-

78. (i) *Gopīpūrvānurāgaprakāṣana* (ii) *gopī-āgvilasoprakāra* (iii) *Nārado-padeśa* (iv) *Gauriśankarapūjana* (v) *Pūrvānurāga prakāṣana* (vi) *Gopī-pattīpaharaṇa* (vii) *gopikāmoddīpana* (viii) *Gopīvirahoprajāgara* (ix) *mukundavirahanaṣana* (x) *gopīgovindavāg vilāsārambhaḥ* (xi) *Rāsa-vilāsaḥ* (xii) *Jalakṛidābrahmādvaitapratīpādakcīnāma dvādaśaḥ sargaḥ*.

79. M. V. verse No. 1

*vedāntairapigītaṃ nityamasangoṃ guṇātītaṃ |
nandīsatāṃ guṇasindhūṃ cintāyatāṃ rādhikāvandhūṃ ||*

80. M. V. verse No. 2

*Herambaṃ katicit pāredīnakaraṃ kecit pūnaḥ śamkaraṃ
śakti kecana ke'pi viṣṇumamalaṃ tvanyepare padmojaṃ |
ekaṃ vinnadhiyā vameva paramātmānaṃ sadopāsate
taṃvṛndāvana candraṃ āśrayamaṇaḥ śrīrādhikāvallabhaṃ ||*

81. M. V. verse No. 3

*yāvāni vidhisannidhau jaladhijā yā sārṅgiṇaḥ sangini
yeśanārdhaśarirīṇi bhagavati śrīrāmacandrāprīyā |
yā rukmīnyapi vāsudevagṛhiṇi yā rāmagā revati
tāṃ etāṃ trojarājaputradayitāṃ śrīrādhikāṃ āśraye ||*

82. M. V. verse No. 4

*“śrīmānī!agirau ca dārutanudhṛg yo'sau caturddhā sthito
rādhākṛṣṇatanudharo vijayate vṛndāvane saḥ prabhuḥ” ||*

stanzas are not tedious yet they are to some extent profuse in comparison with its characteristic feature of padāvalis or songs set to different tunes, after the manner of the *Gitagovinda*. We cite here two portions of two songs for the purpose of displaying their poetic quality.

I

(Mangalagujjari rāgeṇa giyate)

*kalita sudhānidhimaṇḍana, kalikhaṇḍana,
lalitabhujangamahāra. jayajaya loka pate..
Rāsarasikaguṇanāgara, guṇasāgara,
Bhuvanamanoharalila, jayajaya lokapate..
Munijanacittaniketana, bṛsaketana,
nigamāntaraparigīta, Jayajaya lokapate..
samadhikaśambaraśāsana, madanāsana,
nayanadhanañjayakila. jayajaya lokapate..*

II

*vada lavakumudakalākarasundara vadanavilokanalolaṃ.
Ko'nu nayana cakoramanisam ayi khelayati sma vilolaṃ..*

Sundari ! niśamaya vacanamudāraṃ.

ācara taducitaṃ anūnaciradanurāgasudhārasadhārāṃ..

Tava navapallayamadhuratarīdhara

Madhurasasarabhasapānaṃ.

Kusumaśarāsanavāṇarahitam

api jāpayate kila kāmāṃ.. etc.

One should recognise that this is not an unsuccessful imitation of Jayadeva's music and manner.

13. *SRI KRṢṆALILĀMṚTA MAHĀKĀVYAM*
BY POET NITYĀNANDA (1700)

This work has been critically edited with an exhaustive introduction. Hence it is left here.

14. SAMRDDHAMĀDHAVANĀṬAKA OF GOVINDA SĀMANTARĀYA

The manuscript of this work was at first noticed by M.M. Haraprasad Sāstri. He writes about this work in the preface of his notices that "*Samṛddhamādhavanāṭaka* by Govinda Kavibhūṣaṇa Sāmantarāya of Bharadvāja gotra is an imitation of the *Gitagovinda*".⁹⁷ The author Kavibhūṣaṇa Govinda Sāmantarāya, belonged to the family of Kavicandra Viśvauātha Sāmantarāya who was honoured in the court of Akbar, the Bādsāh of Delhi in 1594 A.D. There is also a great scholarly work "*Sūrisarvasva*" to the credit of Govinda Sāmantarāya, the author of this Nāṭaka. Though the *Samṛddhamādhāva nāṭakaṃ* contains a few *padāvalis* or songs set to different tunes after the manner of the *Gitagovinda*, yet none of the songs is available to us for the perusal of the characteristic of the same. As such we are unable at present, to cite even a fragment of a song as an example for their proper appreciation.

This work has been divided into seven act. From the concluding lines of each act⁹⁸ it appears that the famous love episode of Rādhā-Kṛṣṇa constitutes the theme of the work. Perhaps the *Jagannāth Vallabha nāṭakaṃ* otherwise called the *Sangita nāṭaka* of Rāya Rāmānanda served the purpose of a model for the author to write this *gītīnāṭya* which is equally intercepted with songs and was enacted before the Lord Jagannātha inside the campus of the temple for the propitiation of the Lord.⁹⁹

97. Notices of sanskrit manuscripts 2nd series 1911 Vol. IV preface XXX - H. P. Sastri.

98. The seven acts are named respectively as -

Gokulamangalaḥ, nirādhika-rādhikaḥ, Vipralabdharādhāḥ, sānanda govindaḥ, tathyamanorathah, sarvanirvāṇah, tathyamanorathah.

In the prologue the author claims that the play is entirely novel (*navyam kāvyam*) and original wherein the reader will undoubtedly come across the profusion of poetic beauty, fascination of sonorous sound and abundance of sentimental sense.¹⁰⁰ As regards the date of the work, we can say with some amount of certainty that it was composed at about 1775 A.D. as the poet records in his *Sūrisarvasya* that in 1778 A.D.¹⁰¹ during the reign of Gajapati Virakeśari Deva he completed his *Sūrisarvasya* and was awarded with the title “*Kavibhūṣaṇa*” in appreciation of his scholarship.¹⁰² Thus he flourished in the state of Bānki in the middle of 18th century A.D. More light can be thrown on the work when it will be available to us. Govinda Kavibhūṣaṇa has, also, been referred to by Aufrecht in his *Catalogus Catalogorum*.¹⁰³

15. *SANGITACINTĀMAṆI* OF
KAMALALOCANA KHAḌGARĀYA. (1790 A.D.)

This manuscript was at first simply referred to by R.B. Hiralal in his *Catalogue of Sanskrit Manuscripts*¹⁰⁴ and subsequently it is discussed by Dr. V. W. Karambelkar in his article “Three more imitations of the *Gitagovinda*.”¹⁰⁵

99. A descriptive catalogue of Sanskrit manuscripts in the collection of the Asiatic Society of Bengal, Vol. VII. No. 5368, pp. 291-292.
100. *Sūtradhārah* -
tasya kṛtiḥ kṛtiruciraṃ ciraṃ rasādi dhvanipracūraṃ
navyam kāvyam udite madhuraṃ hi samṛddhamādhavaṃ nāma //
101. “*Kha-śūnya-muni-candrama-pratima Śaka sambatsare*”
102. OHRJ. Vol. I, No. I, pp. 52-59.
103. Aufrecht’s *catalogus catalogorum*, Part II, p. 144b.
104. *Catalogue of sanskrit and prakrt manuscripts in C.P.* Nos. 6150-51.
105. *The Indian Historical quarterly*, Vo. XXV, No. 2 June 1949 p. 98.

Regarding the whereabouts of Kamalalocana, Dr. Karambel Kar opines that the poet was a Bengali Brahmin and brought over to Nagapur by the Bhonsle Rājā, as the two unpublished works of the poet namely *Sangītacintāmaṇi* and *Gitamukunda* are found preserved in the collections of Bhonsle Rāj family. But this conjecture of the learned scholar proved to be a gratuitous by a series of historical data available hither to.

In fact Kamalalocana narrates himself as the son of Kṛṣṇa Khaḍgarāya and the grandson of Govinda Kavibhūṣaṇa¹⁰⁶ in his *Sangītacintāmaṇi* as well as in *Gitamukunda*. This Govind Kavibhūṣaṇa can definitely be identified with Kavibhūṣaṇa Govinda Sāmantarāya, who has been already discussed in connection with his *Samṛddhamādhava nāṭakam*.

As no manuscript of the works of this poet is found in Bengal and on the other hand two manuscripts of *Vrajayuvavilāsa* and *Bhagavallilācintāmaṇi* of the same poet Kamalalocana are found in the Puri district, we can safely conclude his Orissan Origin. Thus the poet Kamalalocana was an Oriyā Brahmin of the *Bharadvāja gotra* and flourished in the last quarter of the 18th century. He was a native of Paṭhāpur village under P. S. Bānki in the district of Cuttack and he belonged to the Sāmantarāya family of poets and scholars of repute. He was an adherent of Caitanyaite

106. *Sangita cintāmaṇi* Ms. last verse -

*yaḥ kṛṣṇa khaḍgarāyo bhūt govindakavibhūṣaṇāt ।
tannandanaḥ prabandhasya kartā kamalalocaneḥ ॥*

This verse is also found in his *Gitamukunda* (folio 47a)

discipline like his grand father Kavibhūṣaṇa Govinda. Further he was a court poet of the Rājā of Khurdhā by whom the title Kavicandra was awarded to him and ultimately with the help of the king of Khurdhā he received the patronage of the Bhonsle Rāj family at Nāgpur before 1803 A.D. This conclusion is corroborated by a series of historical data recorded in his two Sanskrit works cited above, discovered from different places of the Puri district.¹⁰⁷

The *Sangītacintāmaṇi* is divided into seven parts where the sports of Rādhā and Kṛṣṇa specified by the hours of the day have been depicted through the musical compositions and metrical stanzas. They are named as (1) *Niśāntalilā* (2) *Prātalilā* (3) *Pūrvāhnalilā* (4) *Aparāhnalilā* (5) *Sāyāhnalilā* (6) *Pradoṣalilā* (7) and *Naktalilā*. The descriptive songs of these lilās are set to different tunes like gurjarī, Rāmakirī, Kāmodī, Dhanāśrī etc. after the manner of the famous *Gītagovinda*. These songs are followed by a few explanatory verses of the theme. But obviously this work cannot be compared with the master piece (G.G.) in respect of enchanting diction and heart touching expression of the divine sports.

The homage paid by the poet to Śrī Caitanya in the 2nd introductory verse of the work, confirms his leanings to the Caitanya discipline of the vaisnavite thought which was practised and traditionally followed by his fore-fathers.¹⁰⁸ The modesty in expression is

107. Vide "Two little-known sanskrit poets of Orissa" by K. N. Mahāpatra, OHRJ, Vo. I, No. 2, pp. 139-144.

the best criterion of a gaudiya vaiṣṇava is met with in his compositions.¹⁰⁹

Though this kāvya strictly appertains to the Caitanya discipline of Vaiṣṇavite faith, and though it tries to expatiate the dogmatic exposition of the sectarian principles of the gosvāmins, yet it sufficiently displays its literary interest through the artistic expression of the Rādhā Kṛṣṇa legend. The exuberant sentiment of romantic associations has been depicted. But it obviously lacks in communicating the intimate realisation of the passionate feelings of a sincere and devoted poet. The lyrical effusions are perhaps not upto mark. In spite of this lacunae one would undoubtedly feel the warmth of the belief and the felicity of the poet.

16. *GITAMUKUNDA* OF KAMALALOCANA KHAḌGARĀYA (1790)

The *Gitamukunda* is another *gītakāvya* of the same author Kamalalocana and it is also preserved in the collection of the Bhonsle Rāja family of

108. *Yad yad vṛndāvanabhūbi navam bhaktabhāvanūsārāḥ
Rādhākṛṣṇāvihaviharataḥ spaṣṭam ebāṣṭakālam ḥ
tat tat sarvam hṛdi rasabidāṃ eba barbanti nityam
premaśreṇī caraṇa saraṇasso'stu sandehakṛt yaḥ ḥ ḥ*

- *Sangīta chintāmaṇiḥ*, verse No. 3.

109. *Sangītacintāmaṇināmi kāvye
pṛiṇāti hīnaprabhavo'pi bhavyaḥ ḥ
siddhe budhānāṃmadhumakṣikābhiḥ
mādhvīruse buddhi rudeti sādhiḥ ḥ ḥ*

- *Sangītacintāmaṇiḥ* - verse No. 4

*Kvacid guṇāḥ sāhasam ityavetya (?)
satyam pravarte harikīrti kāvye ḥ
Ālocya śocyasya mamodyamam yat
hāsyam satām syāt paramaḥ sa lābhaḥ ḥ ḥ*

- *Gitamukunda* Ms. folio 26.

Nāgapur. The Orissan poet Kamalalocana adorned the court of Raghujee Bhonsle, the Marāṭhā king of Nāgapur for sometime.¹¹⁰ The poet perhaps composed these two *Gītakāvya*s during his stay at Nāgapur, as a result of which the copies of these two manuscripts are available only in their collections. As yet none of these manuscripts is found anywhere in Orissa, his own province. But the manuscripts of two other works of the same author, namely the *Vrajayuvavilāsa* and *Bhagavallīlācintāmaṇi*, have been discovered from the Brāhmin-villages of Puri area. *Vrajayuvavilāsa* is another imitation of the *Gītagovinda*. Thus three imitations of the *Gītagovinda* are preserved today to the credit of the poet Kamalalocana. The *Gītamukundamahākāvyaṃ* also called as *Gītāmṛta*¹¹¹ is more ambitious in all respects than the *Sargītacintāmaṇi*; and is considered to be a more finished imitation of the *Gītagovinda*. In the beginning he has eulogised Śrī Gauracandra, Vakreśvaraguru, Śrī Rādhā and the musical notes of the divine flute. It contains 14 cantos. They are named as follows (i) *Svagata mangaluḥ* (ii) *Vṛndāvanānandaḥ* (iii) *Darśanaharṣaḥ* (iv) *Sanjātakunjotsavaḥ* (v) *Sānandakiśora dvandvaḥ* (vi) *Candro dayānandaḥ* (vii) *Sojjāgaranāgaraḥ* (viii) *Vipralabdharādhaḥ* (ix) *Sātanka pankajākṣaḥ* (x) *Vādhitā mādhavaḥ* (xi) *Nirmāṇabhāvaḥ* (xii) *Kīśoravīhāramanoharaḥ* (xiii) *Lalīta milana lītaḥ* (xiv) *Mangalānanda lekhaṇaḥ*.

110. Journal of kalinga Historical Research Society, Vol. I, pp. 133-142. Also the Des. cat. of Sanskrit Mss. of Orissa, Vol II, preface, p. CLXXXIX.

111. "Ii Śrī Kamalalocana Kavicandra viracitaṃ gītāmṛtaṃ sampūrṇaṃ (folio 47a).

After the fourteenth canto again the poet describes the divine sports of Rādhā and Kṛṣṇa specified by the hours of the day in the manner of his *Sangita-cintāmaṇi*. The poet has herein, composed more than sixty songs which have been set to different tunes like Gurjara, vasanta Āśāvārī, Ramakerī, Dhanāśrī, Mālava, Deśivarāḍī etc. after the manner of the *Gītagovinda*. As an example we cite here a specimen of his padāvalis,^{1 12} scribed in folio-6.

Gurjari rāgeṇa giyate

Mastakavilasad akhaṇḍaśikhaṇḍaka-
maṇḍalamaṇḍitakeśam |
madanaśatārbudagarbadalanakara

viracita natavara veśam || 1

Rādhe ! Bhaja brajarājakumāram |
varamuralikaramurutarahāram //

Gaṇjitaḥṇjavilocanaṇjanamaṇjulagatijitakhaṇjanapuṇjam |
sitakararasundarahasitamadhurasa

dadhad adhigata ghanakuṇjam || 2

kaladhautāmalalolalalitam alakāvalikavalitabhāvam |
gaṇḍalasilamaṇikuṇḍalamaṇḍalamingitarangaviśālam || 3

All these songs have been placed in the mouths of three interlocutors—Kṛṣṇa, Rādhā and her companion Viśakhā. The expressions, settings, situations, emotional motifs, longings, sorrows, jealousy and union etc. are all customary with the theme. In spite of the much hackneyed plot of the poem, it bears the stamp of the poet's poetic ingenuity at places.

112. Vide "Three more imitations of the Gītagovinda" I.H.Q. Vol. XXV, pp. 95-101.

(iii) *Virahi Raghava* (iv) *Udyukta Rāghava* (v) *Udyukta Rāghava* vi) *Sānanda Rāghava*.

Though this work is full of musical *Aṣṭapadis* yet the songs are introduced by a verse or two and the *Aṣṭapadis* are set to the usual tunes like *mālava* and so on in the manner of the *Gītagovinda*. A portion of his *Aṣṭapadi* is cited below for the perusal of the scholars -

Rāghava-dhṛta manuṣa-śarira jayajaya rāmahare ||

Tanaya-suvamśa kṛte dhṛtavānavatāraṃ |

Bihita pavitra caritramudāraṃ || 1

Rabikula toyanidhau dhṛtavānasidehaṃ |

daśaratha-bhūpajanitama badhānaṃ || 2

Kuvalaya-duḥkhahatau śṛtisāmkyāśariraṃ |

kalayasi komala sadguṇadhīraṃ || 3

Ramayasi visvamidaṃ svaguṇair guṇasindho |

Patitajanādbhutasundarabandho || 4

It is said that there are eighteen works to his credit. Amongst them the '*Prasannamādhava*', '*Harilīlāmṛtakāvyaṃ*', '*Rasakallola*' etc. are most probably influenced by the famous *Gītagovinda*.¹¹⁷

19. *GITAGIRIŚA* BY RĀMABHAṬṬA

Two manuscripts of *Gītagiriśa* are preserved in the library of Asiatic Society of Bengal. Two more manuscripts of the same are also found preserved in the Sarasvatī Bhavana library, Sanskrit University, Vārāṇasi.¹¹⁸ This work has also been referred to in

117. Vide "Three more imitations of the *Gītagovinda*" - I.H.Q. Vol. XXV, pp. 95-101.

118. *Gītagiriśaṃ*. M. S. Call No. 42373 and *Gītagiriśaṃ* by Rāma. Ms. call No. 41811. I came to know from reliable sources that this work has been published recently by Prabhāt Kumar śāstri, sahitya kutir

other catalogues of Sanskrit manuscripts¹¹⁹ and a commentary on the work is written by Ātmārāma.¹²⁰ The poet gives an account of his family in his work wherefrom it is learnt that Śrī Rāmabhaṭṭa, the author of the *Gitagiriśa* was the son of Śrinātha Bhaṭṭa¹²¹ The poet begins his work with a few benedictory verses where he eulogises the powerful leer of Hara and Pārvati. Then the poet extols Śrīharṣa, Bhāravi and Kālidāsa for their unique contributions to the field and finally it is explicitly expressed that he has been highly inspired by the melody of the compositions of the celebrated poet Jayadeva, as a result of which this *Gitagiriśa* was written by him in imitation of the *Gitagovinda*.¹²²

*Haryakṣaṃ kapiranuvartate yathāyaṃ
Khadyota ravimapi nirdhano dhanādhyam |
Autsukyād aham adhunā tathānukurve
lālityaṃ kavi Jayadevabhāratinām ||*

It is also completed in twelve cantos like the *Gitagovinda*¹²³ and the poet has tried his best to

Dārāganj. Prayag. But I could not get a chance to scrutinise it in spite of my best efforts.

Further I am informed that Śrī Batuknāth śāstri, Kolutolā, vārānasi is preparing a critical edition of this work. I do not know whether the work has been completed and published by now.

119. A catalogue of sanskrit manuscripts in private libraries of the North-West provinces, Benāras and Allahābād, No. 616.

120. Calalogue codicum sanscriticorum ed. by Aufrecht. No. 129.

121. *Āstastma-mahima-sahimāvadāta-
murtiḥśivasya caraṇārcanayāprakīrtiḥ |
śrinātha bhṛṅga iti tattanayena rāma-
nāmnādbhutaṃ vjoracigitagiriśa metat ||* - (Last verse)

122. H. P. Sastri Des. Cat. of sans. Mss., Vol. VII, Nos. 5216, pp. 181-182.

123. "Iti Śrī Gitagiriśa-mahākāvye supriṭa Pārvatīnāmā dvādaśaḥ sargaḥ".

maintain the melody of the model throughout his *Gītakāvya*.

One Srinātha Bhaṭṭa from Āndradesh (Tailanga) was the court poet of Śrī Rāmacandra Deva, (before 1513 A.D.) the king of Mithilā. Rāmabhaṭṭa was attracted towards him by his name and fame as a poet and came from Gayā to Tirhut to meet Srinātha Bhaṭṭa. Rāmabhaṭṭa remained in that court for some time and returned to Prayāga. He wrote a commentary entitled "*Vidvat prabodhini*" on the *Sārasvata Vyākaraṇa*.¹²⁴ This Rāmabhaṭṭa may be identified with the author of *Gītagiriśa*.

20. *SANGITARAGHUNANDANA* BY PRIYĀDĀSA (1832 A.D.)

Śrī Priyādās, the preceptor of Viśvanātha Sing (1813-1854 A.D.) the Mahārājā of Rewā under the jurisdiction of Baghelkhaṇḍa state wrote his *Sangitaraghunandana* in 1832 A.D. in imitation of the *Gītagovinda*. Viśvanātha Sing was a kumar or minor upto 1833 and thereafter he became the Mahārājā of Rewā. He was written altogether 42 works in Sanskrit and Hindi.¹²⁵ Priyādāsa who appears to be a follower of Ballabhācārya,¹²⁶ attributed the authorship of his *Sangitaraghunandana* to his patron-mahārājā Viśvanātha Sing. i e

"Iti Śrīman mahārājā kumāra - Śrī Viśvanātha simha viracite sangitaraghunandane grantha-māhātmya varṇanapurvaka-praṇāma vidhānaṃ nāma śoḍaśaḥ sargaḥ samāptaḥ."

124. History of Mithila by Dr. Upendra Thākur, pp. 334-336.

125. Vide - "Sanskrit and Hindi works of Mahārājā Viśvanātha Sing of Rewā between A.D. 1813-1854" by Dr P. K. Gode, pp. 242-258.

126. Vide the introductory verse No. 2 quoted in the f. n. No. 121.

perhaps due to this attribution of the authorship of the work, to the Mahārājā, Mr. M. Krishnamacariar¹²⁷ and Mr. Aufrecht¹²⁸ refer to Viśvanātha as the author of this work.¹²⁹ But Sri Priyādāsa has referred to himself as the real author of this work in the 5th introductory verse. He writes

*Sarvagata sarvamata sarvavanditacarāṇa
sarvaśaraṇāgatodhṛtihāri
gururūpa raghuvaraḥ Śri Priyādāsaiha
viśvanāthāntaragitakāri || 5*

The *Sangitaraghunandana* is divided into 16 cantos where the *lilā* of Rāmasitā after the manner of that of Rādhā and Kṛṣṇa has been described. A character Cāruṣilā like Viśākhā has also been introduced herein

From the concluding lines¹³⁰ of each canto, it is deduced that the plot of the work is not the well-known story of Rāmāyaṇa, but a peculiarly new theme well-devised in keeping with the principle of the discipline advocated by Śri Ballabhācārya. The poet begins his work with an eulogy of Sitādevī¹³¹ and then proceeds

127. History of classical sanskrit literature by M. Krishnamacariar p.344.

128. Aufrecht's cat. cat., Part I. 629 b. He refers Viśvanātha, the author as the son of Rājasimha.

129. Catalogue of sanskrit Mss. in Alwar State No. 980.

130. (i) *Mangala varnanaṃ nāmaprathamaḥ sargaḥ* (ii) *Gṛharāsavaraṇaṇaṃ* (iii) *Vasantarāsavaraṇaṇaṃ* (iv) *Jānokiyāntarddhāna* (v) *Kāmakastanikā gomana* (vi) *Cāruṣilākṛtamāninyanunaya* (vii) *Jānokisamāgama* (viii) *Jānakibhūṣaṇa vidhāna* (ix) *Dolavarāṇaṇaṃ* (x) *Sarvāṅgaśobhāvarāṇaṇaṃ* (xi) *ŚriJānaki raghunandana sammilanā nanda janita sangita nṛpa-
varāṇaṇaṃ āmuikāś ḥ sargaḥ.*

131. *Kīrtiyakīrtiratho bhuvāpica tathā bhūḥ śriḥ śriyaścottamā,
hlādinyād'susaktisevitapadā māyādikosvāmini,
Sarveṣāṃ api kāmadoraghupatiḥ tasyāpi yā kamadā-
sāsītā nayatāṃ mādiya bhōṣitāṃ rāmeśvarīcarutāṃ ||*

to describe the *rāsa* between Rāma and Śītā. Thereafter usually he describes the process of estrangement, sorrow, longing, jealousy, intercession, propitiation and union between the lover and beloved.¹³² Thus the work ends with the settings and situations, quite familiar in the field of *Gītakāvya*s. Though it has been accepted as one of the imitations of the *Gītagovinda*, yet the absorbing charm of the marvelous poetic flow, one comes across, in the *Gītagovinda* is inexorably absent in this work. Viśvanātha sing also wrote a commentary on the *Sangītaraghunandana* named "*Vyangyārthacandrikā*".

21. *SANGITAGANGĀDHARAH* BY NAÑJARĀJA (1750 A.D.)

Nañjarāja, the author of *Sangītagangādhara* or *Gītagangādhara*¹³³ was the ruler of Mahiśvara or present Mysore. He was famous for his erudition and pursuit of learning as well as a patron of scholars.¹³⁴

He was a devotee of Cudeśvara and Devī Ambū whose shrine was situated on the top of Bhadragiri in Nūtanapur, the border area of Mysore kingdom. The devoted poet has described herein the *Rāsaliā* of Śrīkaṇṭheśvara with the wives of the hermits. Thus it is a devotional poem written in praise of Śiva, which is otherwise called "*Sivāṣṭapadi*". It contains six cantos

132. A descriptive catalogue of sanskrit manuscripts in the collections of Asiatic society of Bengal by MM.H.P. Sastry, Vol. VII Kāvya Mss. pp. 219-220.

133. Catalogue of sanskrit manuscripts in oriental manuscripts library Mysore Vol I, p. 245.

134. *Kalpadrukālpaṃ śaśinaḥ Kulinaṃ*

nañjaḥ kṣitindraṃ sudhayaḥ suvarṇatḥ |
navalḥ prabandhai rabhinandayantaṃ kuveratulyāḥ kavayo bhabanti |
- Nañjarājayoḥo bhūṣapa.

wherein twentyfour, in total, songs or *Aṣṭapadis* are found, set to sixteen different tunes that were in vogue in South India during the 18th century. Once upon a time this *Gītakāvya* was very popular like the *Gītāgovinda* all over the South India. It was edited and published¹³⁵ in 1936, but is not available any where today. A famous scholar of the court of Nañjarāja, named Kāshipati wrote a commentary on this *Gītāgāṅādhara* entitled *Śravaṇanandini*.¹³⁶ Now a copy of the manuscript of this *gītakāvya* is preserved in the Sarasvati Bhavana manuscript library of Banaras.¹³⁷

22. GĪTĀSĀNKĀRA OF BHISMAMĪSRA.

A manuscript of this work is preserved in the Asiatic Society of Bengal.¹³⁸ Wherefrom it is learnt that Mahāmahopādhyāya Bhisma Misra wrote his *Gītasānkara* for the propitiation of Hireśvara¹³⁹ (Perhaps a name of Śiva). That he belonged to Mithilā, and that he was a devotee of Śiva, are amply exemplified by a number of references found here and

135. Dr. Karambelkar refers to this work as edited and published, Belgum 1936. In a foot note of his paper IHQ. Vol. XXV No. 2 June 1949.

136. "Mukundānanda bhāṣa and its author"- New Indian Antiquary M.P.L., Sastri Vol. IV, 1941, pp. 150-154.

*Śrināñjakṣitipālakenaracitaṃ Sangītāgāṅādharaṃ ।
tat prītyai tadudrītaṃ vivṛṇute kāshipati paṇḍitah ॥*

- quoted from *śravaṇanandini tika*.

137. *Gītāgāṅādharaḥ* by nannarājasekharaḥ - Ms. call No. 41466. Sarasvati Bhavana Ms. Library Sanskrit University, Bārāṇasi.

138. A Des Cat. of sans. Mss. by MM. H.P. Sastri, Vol. VII Kāvya Mss. pp. 195-196.

139. *Śrīmān mīthilādhīrājena kavina hireṣa paṇāpure (?)
dhirotsāhi manoḥ pramodakarṇaṃ hireśvara prītye ।
māhātmyaṃ girijāgīrīśapadayo gītaṃ mithaḥ prītye
Bhaktānāṃ anīṣaṃ tanotu sudhīya mīnandakalpaṃ mudā ॥*

there in his work.¹⁴⁰ This *Gītaśankara* is divided into eleven cantos and was written in imitation of the *Gītagovinda*, as a result of which a number of songs have been composed and preserved herein which to some extent display his poetic merit. But he appears to be more efficient in composing verses¹⁴¹ than songs. We cite here two portions of two songs as specimens.

I

Gauḍamālayarāgeṇa gīyate

Bahasi viśadavapuṣā kusumopamabhāraṃ /
tarubarabhūdharanarapatibāraṃ /
śankaradhṛta Bhūmisvarūpa, Jayabhubaneśabibho //

II

Nikhilabhayāri dayāparipūrta,
pancavadanam atirūpaṃ /
Analakalāmbarataraṇivilocana, rucinicayakalitāśaṃ //
śama samayodita rābihimadīdhiti
giriśivagairikavāsaṃ /¹⁴²

A Bhīṣma Miśra of Mithilā wrote a commentary named *Avaruci* on the *Kumārasambhava* of Kālidāsa. Bhīṣma Miśra is also known as the author of the *Vṛttadarpaṇa*, a work on prosody where he usually refers to himself as the Maithila Bhīṣma Miśra. Taking

140. "Ayuktāvapisamyuktau nalinijalasannibhaḥ /
śivoir kalayatāṃ modāṃ gāyatāṃ gītaśaṅkaraṃ //
Iti Śrī gītaśankare śrīman maithila mahāmahopādhyāya Bhīṣma
miśra viracite ekādaśaḥ sargaḥ samāptaḥ"

141. *Sānandaṃ suravṛndavaṇḍitapadaṃ vṛddhaśravaḥ prātiḥanaṃ
prāgbhārepsita pārvatīpariṇaya-praudhaśrasādonmukhaḥ /
sadyaḥ saṃbhṛtakāmakopi jōgatāṃ-kāwārthasiddhipradoḥ
kalpadru kalayatyaneka kuśalaṃ kailāśavāsi śivoḥ // (1.1)*

142. A Des. Cat. of Sans. Mss. in Mithila, ed. by K. P. Jayswal, Vol. II
p. 53.

all these points into account Dr. K. P. Jayaswal is of opinion that Bhīṣma Miśra the author of all these works is one and the same.¹⁴³

The manuscripts of *Gitaśankara* of Bhīṣma Miśra are also noticed by Aufrecht¹⁴⁴ and mentioned in other catalogues.¹⁴⁵

23. GITASANKARA BY HIRA.

An unknown poet named Hira wrote a *Gitaśankara* entitled *Gitaśankara* where *Sivalilā* has been described in the manner of the *Gitaśankara*. It contains eleven cantos like the *Gitaśankara* of MM. Bhīṣma Miśra and the concluding two verses¹⁴⁶ of Bhīṣma Miśra's work are also found in tact at the end of the *Gitaśankara* of Hira. Apart from the similarity in the titles, in the number of cantos, and in the concluding two verses found in both the works of Hira and Bhīṣma Miśra, the name of Hira has been referred to¹⁴⁷ by Bhīṣma Miśra at the beginning of his work where the Maithila Mahāmahopādhyāya Bhīṣma Miśra quotes the name of Hira with reverence and declares that he being inspired by Hira, composed his *Gitaśankara* for the propitiation of Hiraśvara, perhaps a name of particular shrine.

143. A Des. Cat of SKT. Mss. in Mithila, Vol. II Nos. 18 (A), (B), (C) and (D) - K. P. Jayaswal.

144. Auf, Cat. Cat Part I, p. 154a.

145. Catalogue of Sanskrit Manuscripts Existing on Oudh VIII 20.

146. *Prakhyātaikatamogūṇas trijagatām utpatti karma kṣamo
rudro bhūtapatiḥ suyogakarṇe-śāntendriyaḥ sarvadā |
yā māsrityavimohini girisutā-mānandataḥ svān guṇān
vismṛtyā bhavadīśvaro'pi jagatām tāṃ devamāyāṃ bhaje ||*
- *Gitaśankara* of Bhīṣmamiśra.

and the verse - "*Ayuktā vapl....*" quoted in f.n. No. 140.

147. The name of Hira referred to in the verse quoted in the f.n. No. 139.

From the above statement it is deduced that both the authors were devotees of Śiva and were inhabitants of Mithilā. Hira appears to be a senior contemporary of Bhisma Miśra who was inspired by him at least in writing the *Gītaśankara* on the way paved by Hira.

As an instance we would like to quote a fragment of a song from the *Gītaśankara* of Hira—

Bhairava rāgeṇa giyate
Bhramajvarakalitarasālasamilita-vilasita-
vihitavinodaṃ |
Aliriva nayanam idaṃ tava samprati
kathayati mānasamodaṃ ||
Śiva śiva pāhi śankara nilalohita,
mākurū cetasi khedaṃ |
tām anunaya naya kovida sādhyā
mādanamanasi jabhedaṃ || ¹⁴⁸

24. *TRIPURASUNDARI STUTIKĀVYA* BY KĀLIDĀSA (1751 A.D.)

Kālidāsa the author of *Tripurasundaristutikāvya* was brahmin by caste and belonged to Rāḍhadeśa. In 1751 A.D. or Śakābda 1673,¹⁴⁹ he completed his Kāvya where he gives a brief account of his family. The famous munificent Rāmeśvara and the erudite scholar in Smṛti, Rāmagati were his forefathers. His father and mother Śrī Rāmagovinda and Śrīmatī Satyabhāma were quite enlightened and instrumental for the

148. A Des. Cat. of SKT.Mss. in Mithila, Vol. II, pp. 52.53 -

K. P. Jayaswal.

149. *Sakegnimunisatcandramānīte bdekrtaṃ mayā |*

mātipitṛpadadhyānukāliā sena dhimāi || - (lastverse).

pleasure of the learned.¹⁵⁰ The poet Kālidāsa being a devotee of Durgā, wrote this *gitakāvya* in imitation of the *Gitagovinda*¹⁵¹ for the propitiation of his presiding deity Tripurasundarī. This Kāvya is divided into 12 cantos and it describes the power and prowess of Tripurasundarī in verses and songs. It is learnt from concluding lines¹⁵² of each canto that the work begins with a few benedictory verses of Tripurasundarī and then proceeds to depict her advent, penance, power of creation and destruction of the world, entrancing beauty, and sports etc. in a usual style, familiar with the composition of the *Gitakāvyas*. But it is remarkable here that it is an imitation of the *Gitagovinda* which describes the *līlā* of Tripurasundarī,¹⁵³ as its theme, quite uncommon in the field of *Gitakāvyas* so far discovered. More light can be thrown on the work when it will be available in print for the study and appreciation of the scholars.

25. CAṄḌIKĀCARITACANDRIKĀ BY KṚṢṆADATTA

Kṛṣṇadatta a poet of Mithilā wrote a *Gitakāvya* in imitation of the *Gitagovinda* entitled *Caṅḍikācarita-*

150. *Dhirantastoṣakāri dvijakulavidīto māṛṣatyādibhāwā
tāta śrī rāmagovindacaraṇaśaraṇaḥ śrīmanāḥ kālidāsaḥ
sarge ya dvādaśe' yaṃ tribhuvana-janani stotraśādhye sukāvye
havye tasyāi bhavye stutaśivastata śśādhavaḥ ślāghayantu ॥*

151. The colophon of 12th canto -

"*Bhaktamānōbhilāṣavarṇanamukhena devyā nāma māhātmyādi kīrtanā
mca Jayadevakṛta gitagovindanukaraṇena nīrmitaṃ idaṃ gitakāvya-
miti śaṃ*".

152. (i) *Tripura sundaryāḥ āvirbhāvavarṇanaṃ* (ii) *Tōpasyāvarṇanaṃ* (iii) *Māhātmya* (iv) *Tatkrta jagat sṛṣṭi* (v) *Jagadudayonāśarṇava* (vi) *devyāḥ śarira* (vii) *Rūpa* (viii) *Prārthanā* (ix) *Devyāḥ ratyābhāsa varnanaṃ* (x) *surasamsadi adhisthāna* (xi) *Bhaktamāhātmya* (xii) *Bhaktamānō bhilāṣa varṇanaṃ*.

candrikā which is based on the theme of *Devimāhātmya* incorporated in the *Mārkaṇḍeyapurāṇa*. He wrote this work with the intention of obtaining the divine grace of *Caṇḍikā* to have grand success in all his endeavours in the field of literary pursuits.¹⁵⁴ He appeals to the readers to show sincerity to his work for their manifold benefits. It enhances the humanitarian outlook, peters out the accumulated sins, delineates the epitome of nectar and thus helps in building of a happy and peaceful life.¹⁵⁵ It appears from a number of sentimental descriptions that he had implicit faith in god's grace and in the decree of providence. His *Caṇḍikācarita* contains eleven cantos wherein the content is presented in verse and songs set to different tunes. A piece of his musical composition has been cited below as an instance.

Mangalamayijana nāma sahasre |
Prathayasi dhāmani ruddha tamisre |
Śrīmati gutīrasi jagadambā, jayajaya devī śive ||
Harim ababodhayasi ca harasi ca vidhikhedam |
*Jana asi madhukaiṭabhamatibhedam etc ||*¹⁵⁶

Kṛṣṇadatta, the author of this *Caṇḍikācarita* nowhere in his work gives any clue to ascertain his time and his whereabouts. But it is known from his other works that he was a famous scholar and that he

153. R. L. Mitra's notices of sanskrit manuscripts, Vol. VI, Pt. II, pp 228-229.

154. *Siddhir asti sakale mama sādhye-sarprasāda bībhavna śivāvāḥ |*
tat padāmbujayuge ranantyc-vyrdhir astu satatam sukṛtasrīḥ ||

155. *Sadguṇāmbudhinidhi-siddhi-kārini pāpa-tāpa-timirāpahāriṇe |*
sevyatām avṛta-sāragorbhīṇi caṇḍikā carita candrikā ciraṃ ||

156. R. L. Mitra, Notices of sans. Mss. Vol. VI part I P. 30 (1881 A.D.)

belonged to Mithilā.¹⁵⁷ After a few benedictory verses Kṛṣṇadatta presents a lengthy prologue in his *Puranjanacarita nāṭaka*.¹⁵⁸ where from it is clear that he belonged to the court of a king named Divākara puruṣottama.¹⁵⁹ Though nothing more is known about this king yet Rājendralāla Mitra remarks that "this play was first acted in the court of puruṣottama deva of Orissa". But this conclusion is shrouded in doubts as the Puruṣottama Deva of Orissa is not known as Divākara Puruṣottama. This drama is complete in five acts and its plot is based on *Puranjanacarita* of the *Bhāgavatapurāṇa*.

Further there is another work of the poet *Kuvalayāśvīyanāṭakam*¹⁶⁰ where the poet writes about himself. i.e.

*Kṛṣṇadatta iti maithilāḥ kavi-
vbālabhāvasulabhāt kutūhalāt |
nāṭakam yad abhineya mātanot
ko'trasamprati guṇāguṇāgrahaḥ ||*

Thus it is clear that the author of the three works referred to above is the same and one Kṛṣṇadatta who was an inhabitant of Mithilā. But as there is no internal evidence to fix his date we have to depend on external sources to determine his age.

157. (1) Prologue of *Puranjana caritaṃ*-

"yat maithilā kṛṣṇadatta kavinaḥ Prabhanjan-caritaṃ nāma nāṭakam
nirmāya" etc.

(2) *Kṛṣṇadatta iti maithilāḥ kaviḥ - Kuvalayāśva nāṭaka*.

158. R. L. Mitra's notices of sanskrit Mss. Vol. VI, part I, P. 25
(1881 A.D.)

159. "Parama ramaṇīyākārasya Śrī Divākara puruṣottamaḥ sahbāyām"

160. R. L. Mitra's notice of SKT. Mss. Vol. VI, Part I, (1881 A.D.) P. 20

Kaviratna Puruṣottama Miśra a renowned poet of Orissa writes in the 1st Chapter of his *sangita-nārāyaṇa* that “*iyamebasuddha vasanta iti Kṛṣṇadattaḥ*”. This work was written in between 1646-1650 A.D. So Kṛṣṇadatta must have flourished before this date.¹⁶¹

Dr. De and Dasgupta refer to one Kṛṣṇadatta who wrote a commentary named *Artharatnāvali*¹⁶² on the *Gītagovinda*. They have also pointed out that one Kṛṣṇadatta, son of Bhaveśa Miśra wrote another commentary on the *Gītagovinda* named ‘*Śaṣirekhā*’ where the *Gītagovinda* has been interpreted as a work of double entendre and which is well-explained in favour of Kṛṣṇa and Śiva alike.¹⁶³ He also compiled a work named “*Sāstrasangraha*” which aims at establishing the exalted position of the Vaiṣṇavite religious discipline as par excellence in the field.¹⁶⁴

From the different descriptions found in his works already referred to above, it is deduced that the author Kṛṣṇadatta was not a staunch follower of any sectarian religious discipline, but a smārta who has belief in the worship of Nārāyaṇa, Rudra and Ambikā¹⁶⁵ etc like many Brahmin scholars all over India.

161. OHRJ. Vol. x. Nos. 1 & 2, pp. 17-24

“*Sangita nārāyaṇa*” by Gajapatīnārāyaṇa Deva”- by K. N. Mahāpātra.

162. History of classical sanskrit literature by Dr. De & Dasgupta Vol. I, P. 666.

163. Ibid p 392.

164. R. L. Mitra’s notices of SKT. Mss. Vol. VIII, pt. II p. 312 (1886 A.D.)

165. The poet salutes caṇḍikā in his *caṇḍikā-carita-candrikā* - “*Cintaye caṇḍikāṃ*”. In his *purāṇjana caritanāṭakam* he eulogises viṣṇu. In *kūvalayāśva nāṭakam* he praises Hara and pārvatī, like wise in his *śāstra sangraha*, *śaṣilekhā* and *Artha ratnāvali* his inclination is shown towards viṣṇu, Kṛṣṇa and śiva, and kṛṣṇa respectively.

26. GITAGOPIPATI OF KṚṢṆADATTA

Dr. K. P. Jayaswal refers to another manuscript entitled *Gitagopipati* by Maithila Kṛṣṇadatta.¹⁶⁶ The work is written in praise of Rādhā and Kṛṣṇa after the style of the *Gitagovinda*. From an introductory verse¹⁶⁷ of the work it appears that the poet was an adherent of *dāśya Bhakti*. The concluding line¹⁶⁸ of the work indicates that the theme of the poem was the well-known love story of Rādhā-Kṛṣṇa which ended with the happy union of the couple through the usual development of the plot.

The poet claims that his *Gitagopipati* is full of poetic-charm in every line and it is an original poetic creation in the field of the *Gitakāvyas* that depict the Kṛṣṇa story.¹⁶⁹ Now nothing can be commented upon the declaration of the poet. As such we are waiting for the day when the work will be available in print for its proper examination.

27. KĀSIGITA BY CANDRADATTA

Candradatta a poet of Mithilā,¹⁷⁰ wrote his *Kāsigita* in order to depict the keli of Kāśī and Śankara on the banks of the Suradhuni or Ganges.

166. A Dcs. Cat. of SKT. Mss. in Mithila Vol. II, p. 39. by K. P. Jayaswal. "A poetical work by Kṛṣṇadatta Jhā on the Praise of Kṛṣṇa after the style of *Gitagovinda* of Jayadeva".

167. *Viśvāso vāciko hā tarala tava karaṃ dehi dāśye sthite tvāṃ |
rādhāgovindayor vaḥ smitumukhamuditā śleṣabhāṅgi ṣunātu ||*

168. "Iti Sri maithilakṛṣṇadattakṛtau Sṛigitagopipatau supṛitapurūṣottamo nāma....Sargaḥ"

169. *Pratipadam rasam ādadhati navam
bibudhasamsadi kṛṣṇa-kathān.ayī |
kavikathāṃṛta bhānusamutthitā
navasudhā vasudhāṃ adhi tiṣṭhati ||* (Last verse)

170. Iti maithilacandradattakṛtakāsigite dāśyaḥ sargaḥ.

“*Kāśi śankarayościraṃ suradhuni
kūle rahaḥ kelayaḥ*”¹⁷¹

After the introductory verse in praise of Śankara the poet compares all other holy places of India with Kāśi and holds that Kāśi is un-paralleled in emancipating the mankind from the bondage of sansāra.¹⁷²

This work contains twelve cantos¹⁷³ and is written after the manner of the *Gītagovinda*.¹⁷⁴ According to the poet his poetry imparts the dictates of conscience and healthy instructions alongwith the depiction of the charming story of Hari and Hara.¹⁷⁵

28. *VIRAVIRUDA* BY CANDRADATTA

A manuscript of this work is noticed by R. L. Mitra¹⁷⁶ which is written by Candradatta in order to display the magnanimity of Kṛṣṇa's character. This work is also composed after the style of the *Gītagovinda*. A few lines from the mangalācarṇa of this work quoted below, will testify his merit in musical compositions :-

171. A Descriptive cat. of sans. Mss. in Mithilā, Vol. II ed by K. P. Jayswal, p. 22.

172. *Āste yad api rāmajanma dharaṇi śrīkṛṣṇajanmasthali
māyānāmapuri tathā bhagavati kāncipuri puṇyadā |
nāmnaikā prakatikṛtā svamahimāvanī tathā dvārakā
etāḥ santu parantu jantunīkaro' ddhāre na kāśisamā ||*

173. R. L. Misra's notices of sans. Mss. Vol. VII, Part I, 1883, pp. 132-33.

174. *Uktaṃ yat Jayadeva-panḍita-kaver atrocitaṃ tanmayā
sarvaṃtādṛśam eva kevalam iha pralekhi padyaṃ subhaṃ |,
anyat kulpitam eva me yadi punas tatrāpi ced dūṣaṇaṃ
tatsarvaṃ kṛpayā biśodhya sūohiyā kṣantavyam eṣonjaliḥ ||*

175. *Yadihari-smarane sarasaṃ mano yadi vilāsa-kalāsu kutūhalaṃ |
sadupadeśa-maheśa-kathā-padaṃ śṛṇu tadā kila maithila bhāratiṃ ||*

176. R. L. Mitra's notices of sans. Mss. Vol. VII, Part I (1883), P. 80

Vimalajinavasane suvikaṭa daśane
 cancala-rasane bhimarave /
 Karadhṛta-karavāle raṇavikarāle
 mukulitavāle lalitaśive //
 madhura-smitahāsinī sambhubilāsinī
 girivaravāsinī mayi sakalaṃ /
 suravairi vidāriṇi mṛgavara-cāriṇi
 mangala-kāriṇi kuru kuśalaṃ //

Candradatta also wrote a commentary on his *viraviruda* entitled *Virudāvali*.

Pranamyā haripādābjaṃ jānakī janmabhūmi bhūḥ /
 candradatta svaracitaṃ vyācaṣṭe virudāvaliṃ //¹⁷⁷

29. GĪTARĀGHAVA OF HARIŚANKARA

An unknown poet Hariśankara, Brahmin by caste, wrote his *Gītarāghava* in imitation of the *Gītāgovinda*.¹⁷⁸ From the description of the contents of the cantos recorded in the concluding lines of each sarga,¹⁷⁹ it appears that this work describes the whole *Rāmāyaṇa* in seven cantos in a nut-shell. But the description of the theme either in verse or in songs set to different tunes is not of a high order. For instance a portion of a song may be quoted below-

177. Ibid p. 81.

178. *Vāgdevatā-carita-citrīta-clitasadnā*
 śrī jānakī-carāṇa-cintana-cakravortī /
 śrī rāmacandra-vaṇavāsa-kathāsametaṃ
 kāvyaṃ karoti hariśankara-bhūmideva //

179. (i) *nānāvidha rāgeṇa prathama-sarge rāma-parivedanā kathanaṃ*
 (ii) *bharata sambhāṣaṇaṃ* (iii) *pancavati vṛttānta-surpaṇakhādarśa-*
nādiḥ (iv) *Mṛga-caritādi kathanaṃ* (v) *Jānaki-darśanaṃ* (vi) *hanumat-*
prerāṇādiḥ (vii) *Ayodhyā-gaṇāṇādi-varaṇaṃ*.

*Dvijahari-śankara viracita gītaka-
midam udayatu harijana hr̥dī sārāṃ |
kaliyuga mānasa vahubidha kilviṣa-
nivida bipina-parihanana-kuṭhāraṃ || etc.*

We need not dilate upon the merits of this *gīta-kāvya* here as MM.H.P. Sastri remarks— “Gitarāghava No. 53 is a wretched imitation of Jayadeva’s *Gitagovinda* by Hariśankara.¹⁸⁰

30. JĀNAKI-GITA OF HARIHARĀCĀRYA

A manuscript¹⁸¹ of *Jānakigīta* of Śrī Hariharācārya was discovered by MM.H.P. Sastri from Candrakonā of Medinipur District. The poet was a follower of Rāmānujācārya. The *Jānakigīta* was written after the style of the *Gitagovinda* and it depicts the sports¹⁸² of Rāma and Sītā, as its theme in six cantos. The poet begins his work with an eulogy¹⁸³ to Sītā and then describes the subject in a series of songs set to different tunes i.e.

(Gāndhāra rāgeṇa ekatālī tālenagīyate)

*Jayajaya jānaki raghupati-dayite |
vidhi śiva-śanaka śukādikamahite ||*

* * *

180. H. P. Sāstri- Notices of sans. Mss. Second series, Vol. II Pt. I 1898, pp. 44-45 - preface.

181. Notices of sans. Mss. second series by MM.H.P. Sastri, Vol. II Part I, P. 56.

182. *Ii Śrī haryācāryaviracite Śrī-jānakigīte Ānandasītā raghumandano-nāma-saṣṭha-sargcḥ.*

183. *Śrimate rāmānujāya namaḥ -
sāmrajyam arpayati bhakti-lovepyudagraṃ
preṅṅi pradarśayati pāda-sarja-sevāṃ |
viḡhnaṃ nivārayati yā bhajatāṃ samantāt
sā jānaki vijayate kuladaivatāṃ naḥ || (first verse)*

jayajitadūṣaṇa surakula bhūṣ...
jaya jaya haridayite etc.

Though this work was written in imitation of the *Gītagovinda* yet the merits of a *gītakāvya* is totally absent herein. This work has also been referred to by Aufrecht.¹⁸⁴

31. *VIṢṆUPADĀVALI* OF AN UNKNOWN POET.

MM. Hara Prasad Sāstri noticed an incomplete manuscript entitled *Viṣṇupadāvali*¹⁸⁵ wherefrom the unknown author appears to be a follower of Vallabhaites sectarian discipline. This is a work full of Sanskrit songs after the style of the *Gītagovinda* which sings the glory of Viṣṇu. Different musical notes or rāgas have been employed herein, in the manner of the *Gītakāvya*s already discussed. For example a few lines of a song are being cited below.

Gauḍī rāgeṇa gīyate
sahivi pinād adhunaivāyāti,
śruyate rava-muralikā-nādo vadanāmoda-
vāyunādo vāti ||
jhankṛtimapi vanamāla madhupakṛta
kurute hr̥di modam
humkṛtir api tata ratiṣaya madhurā,
vidadhati viṣeṣa vinodaṃ ||

32. *KṚṢṆAGITI* BY SOMANĀTHA MIŚRA. 185A.

A manuscript of this work is preserved in the library of Gujarat vidyāsabhā, Ahmedabad and has

184. Aufrecht's Cat. cat. Part III, p. 44a.

185. Notices of Sanskrit Mss. second series H.P. Sastri, Vol. IV, 1911 p. 200

185A. Dr. B. Rath- "*Kṛṣṇagiti* of Somanātha Miśra - A study" S. V. University Oriental Journal, Tirupati Vol. XX 1977. PP. 9-12.

been edited by Dr. Priyabālā Shāh, published by the Rājasthān Oriental Research Institute, Jaipur in 1956.

No reliable information about the poet is available either from the internal or external sources. However the author refers to himself as Somanātha Miśra and dvija Somanātha¹⁸⁶ which confirms his belonging to a Brahmin family. Most probably he was a poet of Brajabhūmi and flourished during the 16th century A.D.

Like other imitative works of the G.G., it is not divided into different cantos. Thus it is not a kāvya of orthodox type; but a work which consists of twenty *Aṣṭapadis*. In every case they are preceded by a few stanzas in syllabic metres. The songs have been composed after the tenor and manner of the *Gītāgovinda*. They are directed to be sung with the specific rāgas¹⁸⁷ mentioned on the top of each *Aṣṭapadi*. The thought which has been described in nut-shell in the preceding verses, found its full play in the narrative songs. It contains twenty *aṣṭapadis* and 48 verses in total.

Somanātha begins his *Kṛṣṇagiti* with a salutation to Kṛṣṇa¹⁸⁸ and postulates that his work is full of lucious songs, the *raison detre*¹⁸⁹ of which has been

186. Vide *Kṛṣṇagiti* published by the Rajasthan Oriental Research Institute, Jaipur 1956. - p. 24 the colophon - "Iti Śrī sakalakavicakra-cūḍamaṅginā Śrī Somanātha Miśreṇa viracitāṣṭapadi sampūrṇā".

187. *Kāṇḍa, Gurjarī, Kedāra, Varāḍī, Rāmāgiri sāmerī, Kāhālī, Mevāḍāśrī, Aśāvārī, Dhonyāsi, Sāranga, Deśākhyā, Vasanta & Bhairava.*

188. *Vande nanda-kīśorasya caraṇāmbujam adbhūtaṃ |
yad-gopikā-karāmbhoja-bhāsuraśrī-vivardhanaṃ || V. No. 1*

declared to be the divine pleasure of the devotees at the same time the self-aggrandisement of the devoted poet. Further, according to him, the recitation of the *aṣṭapadis* is a panacea to end the sufferings of the trammels of birth and death.¹⁹⁰ Though the poet unequivocally declares the extraordinary merits¹⁹¹ of his poetry yet he is very conscious of his own limitations and thus records that though these coral compositions cannot vie with the superb songs of Jayadeva, yet it has its own merits,¹⁹² which prove the poem as a perennial source of devotional ecstasy to the devotee and the poet alike.

The theme of the poem begins from the midst of the famous love episode of Rādhā and Kṛṣṇa. Rādhā in her dream experiences that her lover Kṛṣṇa is moving with another beloved and she gets up with mortification and evinces her resentment with jealous anger. A Kṛṣṇadūtī tries to assuage her ruffled feelings towards Kṛṣṇa and appeals her in an arbour on Yamunā that Kṛṣṇa is not at fault and he is eagerly awaiting for her in a new arbour. A sakhi of Rādhā also equally entreats her to be kind to Kṛṣṇa who is unnecessarily

189. *Na spardhā Jayadeva-paṇḍita-kṛtau no roñjanīyā-budhā
rājohyo-dhana-lābha-lobha-kalayā na vyākulā manmatih |
Bhaktah kim nu harer-guṇānukathane raktā bhavantiyeva no
tan me svasya manvinodanakṛte śrī kṛṣṇagitiḥ kṛtāḥ* (last verse)

190. *Somanātha-Sukhāya samprati Kṛṣṇagitam idaṃ |
giyatāṃ anīṣaṃ janā bhava-pāpatāpa bhidaṃ ||*

191. Verse No. 4 under *Aṣṭapadi* - 1.
“ .Kṛṣṇasya gitamidaṃ adbhutabhāva-pūṛṇaṃ”

192. *Jayadeva kṛtābivātra me na guṇā yadyapi naiva cāturi |
tad-aṣṭi vrajanātha-kīrtane viduṣo na pratibhāti mūkatā ||*
Vide also in this connection the verse quoted in the foot note No. 189 of this Chapter.

tormented for no fault of his own. Rādhā realises her folly and without conceding to it she is waiting for an excuse. The friend of Rādhā goes to Kṛṣṇa, describes the love lornplight of her Sakhi. Thereafter she returns to Rādhā and through her good offices Rādhā and Kṛṣṇa are reunited. Thus the poet describes the amorous sports of the couple exhaustively and the poem comes to an end with similar requests to each other for decoration with ornaments and cosmetics when the dalliances were over.

Thus it appears that the main trait of the work is to describe the mystic¹⁹³ vipralambha and sambhoga śṅgāra where the poets' urge of singing the excellences of Hari is discernible.

As a *Gītakāvya* it successfully attaches more importance to the musical *Aṣṭapadis* than the narrative verses. The language of the work is smooth, melodious and charming as the natural overflow of emotional inflatus. It avoids the wearisome details of the episode and it shuns the endeavours for the ostensible pictorial acrostics of the pedantic scholasticism. Though the work is considered to be artistic, esoteric and devotional yet it is remarkably sensuous in spirit and treatment which suggests the poet's unfeigned predilection for the erotic interest. As this work appertains to the *Bhakti* cult of later Kṛṣṇaite Vaiṣṇa-

193. *Kṛṣṇagīti*, p. 24, verse No. 2.-

The dalliances of Rādhā-Kṛṣṇa are termed here as "*Satkāmakeli*". Kāma in itself is baneful, but when it is directed towards Kṛṣṇa it becomes sublimated or satkāma which is, according to scriptures, one of the finest ways that leads the devotee towards salvation.

vism it uses more or less the same apparatus and inventory of poetic refinements to set off the beauty of the highly erotic theme which has been held in high esteem in the staid and elevated tradition of erotico-religious devotionism. Moreover the harmony of sounds and the musical melody, a remarkable feature of the work, have been effectively maintained in the songs and verses¹⁹⁴ alike. A portion of Aṣṭapadi No. 16 has been cited below as an instance.

Vasantarāgeṇa

Ramate haririha ruciranikuñje |
Kusumita kuñja kuṭira-taru-maṇḍala-
maṇḍita-maṇḍapa-puñje ||
Kurubaka-karuṇa-kadamba-kadalikā'
śoka-rasāla-samete |
vidadhātī yuvati-janeṣu monorama-
madanarasālasam ete ||
sprṣati kucāu madhuraṃ tad adhara-
madhu-pitabti nikuñja-vihāri |
sāpi lalāṭa paṭalaparinaritita bhrukuti naṭi-navanāri ||
vrajapati vihita-viśada-daśanavraṇa-
piḍanam akṣamamāṇā |
kupyati vadati jahihi jahihi karāvapi kampayamānā ||
slathayati kaṭitaṭa-rucira-rasanāguṇa-
gumphita-nivi-nibandham |
nahi nahi vacanam amṛtam iva racayati
janayati nija bhujabandham ||

194. Vide verse No. 1 under Aṣṭapadi No. 2.

Vanāvali-vilāsinaṃ surasa-rādhikā-lāsinaṃ
nikunja-gṛhavāsinaṃ vrajakulāmbujodbhāsinaṃ |
śaśānka sitahāsinaṃ taruṇa-yogid ullāsinaṃ
pumānsam anudāsinaṃ smarata megha sankāśinaṃ ||

hṛtavati ghanāḥ ghanāvaraṇaṃ ramaṇe

pratinirmita hāsā |

nartanam iva kurute surateṣu kaṭi-viṇṇi-savilāsā ||

This is definitely a standard imitation of Jayadeva's *Gītagovinda*. But its glowing descriptions of ubiquitous and interminable erotic acts, feelings, gestures and repartees, are declared to be spiritual and esoteric. Yet they suggest nothing but exoteric erotic interest and apparent sensuousness.

33. *GĪTĀPĪTAVASANAṀ* OF ŚYMARĀMAKAVI. 194A

A manuscript of this work is preserved in the library of Gangānāth Jha Research Institute, Allahabad. Recently the text,¹⁹⁵ edited by Sri Babu Misra, has been published by the Director, Mithila Institute, Darbhanga.

No reliable information, about the poet, is available either from internal or external sources. The place of find of the manuscript is Mithilā. The colophon of the work is missing. From the concluding two verses¹⁹⁶ it is learnt that the name of the poet's father was Daśaratha and his mother's name was

194A. Dr. B. Rath "A study in the *Gītapītavasaṇaṃ* of Syāmarāma Kavi" - O.H.R.J. Vol. XVI. PP. 116-120.

195. *Gītapītavasaṇa* of syāmarāma kavi edited by Śrī Bābu Mishra published by the Director, Mithila Research Institute, Darbhanga 1968.

196. "Māitā yasya dharādharendra tanayā tulyānnapurṇā kṛtī
tāto yasya mahāśayo-daśaratho niṣṭhāvaśiṣṭhādhikāḥ |
Rādhā-mādhava-keli-kausala-kathāṃ kāntaṃ kavināṃ mude
kāvyāṃ bhavyam idaṃ cakāra sa navaṃ śrīsyāmarāma kaviḥ ||
ṣṅgārasāratara-māarakathā-sametaṃ
śrīmān mukundacarāṇa-smaraṇānubandhī |
śrī syāmurāma-racitaṃ mukhabhūṣaṇāya
śrīgītapītavasaṇaṃ sudhiyāṃ sadāstu ||

Annapūrṇā. Some Oriyā intonations are met with in the descriptive language of the work. Though nothing is known about his floruit, it can easily be said that this work remains quite aloof from the irresistible impact of the Caitanyaite school of thought. As such the time of the poet may be assigned to the pre-Caitanya period.

From a perusal of the work it is known that the *Gītapitavasana* is more or less a replica¹⁹⁸ of the *Gītagovinda*. The poet refers to Kālidāsa and Jayadeva in glowing terms and explicitly mentions that his kāvya cannot be compatible with the same of the celebrated poets.¹⁹⁹ In writing this work, however, the poet is not inspired by the desire of sheer poetic fame but by the urge of singing the glory of Govinda in whom his inner self is engrossed with the rapture of devout devotionism.²⁰⁰

The *Gītapitavasana* comprises ten cantos where the verses mostly serve as the connecting links between

197. *Gītapita-vasanam*, p. 17

"*Mudā vṛndāranyaṃ vimalam iva kartuṃ babir abhūt*"

"*valati valavid āśā sundari-kundavṛnda...*"

198. The author of the *Gītapitavasana* explicitly follows the *Gītagovinda* in constructing the theme, its development, the purpose of the Kāvya, the daśavatāra stuti, the modes and manners of the padāvalis (songs) to the extent of placid borrowing of the contents almost all the songs found improvised herein.

199. *Gītaṃ budhair yadī sudhārasam eva pitaṃ*

Sri Kālidāsa-Jayadeva-Kavipraṇītaṃ |

tāmbula-tulyam api te mama nānayanu

Sri Gītapitavasanaṃ mad anjraheṇa | - Opening verse No. 1

200. *Nāste vāci vidagdhatā yadiha me kāvye na bhavyā śiro*

na śṅgārarasasya vā caturatā ritir navā³ ste na vā |

śṛigovindopadāravindayugala dhyānāvanaddhātmana-

stat sarvaṃ hi mon-āpurādham adhūrā suddhā kṣamadhvaṃ buddhā⁴ ||

the songs or narrate the progress of the plot. The poet begins his work with the declaration²⁰¹ that the *Gīta-pītavasana* would serve two-fold purposes of the connoisseur i.e. the remembrance of Hari and the delineation of the fine erotic sentiment. It is more or less exactly an iteration of the declaration of Jayadeva in support of his *Gītagovinda*²⁰² Thus after making an invocatory salutation²⁰³ to Kṛṣṇa, his presiding deity and saviour, the poet proceeds to describe a few incarnations of the Almighty²⁰⁴ in the manner of the *Daśāvatārastuti* of the G.G. Now the poet commences the story. The advent of vernal season is described. Rādhā, who was in prime of her blooming youth, appears in Vṛndāvana being anguished with pangs of separation and anon discovers her lover Kṛṣṇa sporting with other gopis. The second canto describes Rādhā in viraha, filled with love and longing and her request to a sakhi to use her good offices for her union with Kṛṣṇa. In canto iii Kṛṣṇa is found in solitude, repentant of his thought less neglect of Rādhā who loomed large as the most beautiful damsel in the mental arena of his languishing world of thought. In canto IV we find that a sakhi of Rādhā goes to Kṛṣṇa, reveals her miserable plight in the absence of her lover and obtains

201. *Hari-smaraṇa-sādaraṃ yadi mano manojanmanaḥ
kalāsu vimalāsu cet kila kutūhalaṃ vartate ।
tadānupadam ullāsaṃ modhurimāika dhuryā bhūdhāḥ
sudhā rāsasamāṇ rasaiḥ śṛṅgata māmackiṃ bhāratim ॥*

- The opening verse No. 1.

202. G. G. verse No. 3.

203. *Vandaniyam iha nandanandanaṃ devaki-hṛdaya-cāru-candanaṃ ।
syāmarāma-kavinā praṇamya taṃ gītapīta vasanaṃ vitanyate ॥*

- Opening verse No. 3.

204. Vide song No. 1. *Kṛṣṇa, vāmana, rāma & varāha,*

permission from Him to bring her friend to the bower. Canto V in its turn depicts the mental agony of Kṛṣṇa and the efforts of the Sakhi for the appeasement of Rādhā. Canto VI describes that due to the biting love-lorn condition, Rādhā in spite of her burning desire for union, was not able to move upto the sylvan retreat of Kṛṣṇa. The sakhi reported the matter to Kṛṣṇa and entreated him to come to the rescue of her friend. But Kṛṣṇa instead of going to Rādhā attracted the bevy of gopīs through the enchanting note of His flute. In Canto VII, the Sakhi returns empty handed and informs Rādhā the failure of her mission. Rādhā curses the decree of providence. Canto VIII describes Kṛṣṇa's advent before Rādhā in the morning. Rādhā's resentment and Kṛṣṇa's wooing supplications for propitiation have also been beautifully improvised. In Canto IX, we find that Kṛṣṇa alongwith the sakhi engaged in assuaging her ruffled feelings and tried to eschew Rādhā's wounded sense of honour (*māna*). Canto X describes that at last Rādhā is pleased to sport with Kṛṣṇa. After the amorous sports were over, she was decorated by Kṛṣṇa as a compliance of the request of Rādhā to that effect and thus the work comes to an end.

From the above description of the story it would appear that the trait and mien of this *Gītakāvya* have been undoubtedly modelled on the *Gītagovinda* taking it as *ipsedixit*. In a work of *belles lettres* like this, apart from the devotional inflatus, the profusion of poetic excellences and artistic afflatus are naturally expected. So in forging this work, too much of

dependance on the tenor and manner of the *Gita-govinda* for its beautification, transpires the poet's servile temperament and the attitude of placid borrowing in respect of communicating the thematic developments and the whole gamut of emotional motifs which perhaps to a greater extent precluded the intellectual and ideational virility of the author. In spite of this, a remarkable point should not be missed here that though the prop and background of the Kāvya is based on the G.G. yet in the depiction of amorous sports of the divine couple, the poet has maintained the balance even by his grip and appreciation of the view points of the master poet Jayadeva. His efforts lay in savouring the suavity and serenity of the dalliances of the supreme Being. The apotheosis of Rādhā-Kṛṣṇa perhaps kept him aloof from the depiction of the picturesque overt erotic acts of apparent sensuousness. In the G. G. and in the works of the adherents of Caitanyaite discipline, all the absurd sex impulses, the vivifying erotic feelings and gestures of the divine couple, are at times carried to a lamentable extreme which have been denounced by the poeticists. Particularly in respect of the description of amorous sports the poet could resist his temptations and did not follow the avowed *Gita-govinda* and perhaps portrayed such situations in compliance with the established recipes of the poetic canons,²⁰⁵ as a logical corollary of which we find here only a few redolent and sublime

205. The sāhityadarpaṇa, Chapter VII-15

"Kumār-sambhava uttamadevataycḥ pārvati-parameśvarayoḥ sambhoga śṛṅgāra varṇanam. Idam pitṛcḥ sambhogavarṇanam iva atyantam anucitam"

references²⁰⁶ to the amorous sports, and the well-known sensuous descriptions of the G. G. have been left untouched. The lyrical improvisations and the poetic skill of the author, however have been prolifically successful in bringing out the temperance and benignness of his poetry. But the volubility of expression supplanted to some extent the delicacy of suggestion. Nevertheless it is a convincing and charming limpid poetry full of emotional inflatus and lyrical effusions which, no doubt, remains aloof from the meretricious display of rhetorical contrivances of a vouted literary panjundrum.

It contains altogether seventyseven verses in syllabic metres and fifteen songs set to nine different tunes²⁰⁷ and musical notes. The lucious songs and verses alike, effectively bring out the succulent possibilities of the highly erotic subject. The concatenation of letters which have been adopted as a poetic device to produce the symphonic rythm is fructuously successful, equally in verses and songs.²⁰⁸ For an example a portion of the song No. 9 is cited below for the perusal of the scholars.

viracaya gamanaṃ ramaya ca ramaṇaṃ

gamaya mano novirāmaṃ |

206. G.P., p. 23, Sl. 7.

Atha manja-manoratha-lubdhayo-rmuditayor-yuvati-yadunāthaycḥ |

adhīta miśram ajasramabhūt tadā-nidbuvanaṃ madhure vipināntare ||

207. Gurjari. Vasanta, Vā (rā?) makari, mālava, Karṇāta, Deśāṣa (kha?) gujjari, lāṣa, Bhairava.

208. G.P., p. 15, Sl. 4 -

Janaya khaṅjana-gaṅjana-maṅjana-

rnayana-maṅjaya-raṅjaya mādhavaṃ |

api ca kiṅcid udañcita-pañcamaṃ

sakhi vipañcaya muṅca ruṣaṃ vacaḥ ||

locananalinam mā kuru malinam
nayana-jalair abhirāmaṃ ||
tava sakhi saralam kalayati taralam
viracita-divasa virāmaṃ |
nidhuvana-ruciram vanam atha suciram
sīdati sudati-nikāmaṃ ||
vilapasi viphalam yauvanam aphalam-
mā kuru taruṇi vilambaṃ |
abhisara vipinam harir atinipuṇam
gamaya harṣam avilambaṃ ||
navadasi madhuraṃ kalayasi vidhuraṃ
kimiti mano no virāmaṃ |
na nayasi hṛdayam harim adhisaḍayaṃ
madana vihita bahubādham ||

34. SRI KṚṢṆALILĀTARAṄGIṆĪ OF SRI NĀRĀYAṆA TIRTHA 203A

This work has been referred to in the New Catalogus catalogorum²⁰⁹ and is published recently by Sāhitisamitiḥ, Repalle, Guntur District, edited by Norinarasimha Śāstrī.

Regarding the whereabouts of the poet Dr. Rāghavan opines that Nārāyaṇa Tirtha was a Telugu

203A. Dr. B. Rath- "A study of the *Kṛṣṇalilātaraṅgiṇī*" O.H.R.J. Vol. XXIII. PP. 131-36 (1978)

209. The new catalogus catalogorum Vol. IV ed by Dr. V. Raghavan. Madras, p. 305.

"*Kṛṣṇalilātaraṅgiṇī*" musical kāvya in 12 Tarangas by Nārāyaṇa Tirtha, disciple of Śivarāmānanda Tirtha. A.S.P. 50 Burnell 168a (Z Mss.; 1 fr., not traceable in the TD) I.O. 3881. MD.11887. 19172. M.T. 389-5028. on the poem a.c., date etc. see V. Raghavan Rupa-lekhā, New Delhi, XXVI.ii.1956, pp. 68-71.

Ptd. (1) in Telugu script, Madras, 1868, 1977, (2) Madras 1901 (3) with c. by Nārāyaṇa Svāmi, in grantha script. Kumbhakonam, 1920 (4) in Devanagari-vābilla Ramasvāmi Śāstrulu and Sons, Madras, 1953. See Br. Mus. Ptd. Bks.-1892-1206. 420 and I. O. Ptd. Bks. 1938. 1375.

Brahmin. When Vijayanagara declined and the kingdom of Tanjore became, first under the Telugu Nāyakas and then under the Marahattās, a centre of patronage for art and letters, many families of talent and attainment, authors, poets, musicians, dancers and dance masters, left the banks of the Krishnā and the Godavari and sought the banks of the Cauvery. Nārāyaṇa Tīrtha was one of these and it is in the Tānjore District that he became famous, that he lived and worked and finally attained samādhi. The village hallowed by his stay is Varahur and the village sanctified by his samādhi is Tiruppunturutti.²¹⁰ In support of this statement the learned Doctor has cited a traditional story and a dedicatory song from the *Kṛṣṇalīlā-tarangīnī*, in praise of “Śrī Varāhapura Venkaṭeṣa”, a religious shrine still found in the village Varahur. In spite of these accounts furnished by the learned scholar, no authentic evidence, to know exactly his floruit, is available at present. As such we are tempted to assume that the poet perhaps belonged to “Srikūrmam” the Vaiṣṇavite centre of Kalinga now in the district of Srikākulaṃ, Andhra Pradesh. That was the place, according to Sri S. N. Rajguru, where Jayadeva seems to have composed his *Gītagovinda*²¹¹ and that again was the place where Narahari Tīrtha, the great Vaiṣṇavite guru composed his *Narahariyati-stotraṃ*. Many Vaiṣṇavite gurus like Ānanda Tīrtha etc. lived in that sacred place. It is they who were

210. Vide the booklet by Dr. V. Raghavan published by the Śrī Nārāyaṇa Tīrtha Festival Celebration Committee, Tiruppunturutti, Tanjore.

211. Vide the paper of Śrī S. N. Rājguru. Souvenir on Śrī Jayadeva, pp. 1-8. The Jayadeva Sanskritika Pariṣada, Orissa, Bhubaneswar 1968.

responsible the construction of many temples under the name of Mādhava in the districts of Puri and Cuttack. Narahari Tirtha's disciple Jagannātha Tirtha who lived in 1373 A.D. in Kalinga, spread the Mādhava faith in the country. According to Prof. Subbā Rao²¹² this religious change came about in the 13th and 14th centuries and it would appear from tradition as well as from the temple inscriptions that Narahari Tirtha was greatly responsible for the spread of this Rādhā-Kṛṣṇa faith in Kalingadeśa.²¹³ In support of the poet's belonging to this established Vaiṣṇavite religious centre "Śrikūrmaṃ" many cogent points can be adduced. i) The anchorite poet's surname 'Tirtha' explains that he was a sanyāsin of advaitic pursuits and belonged, to an institution where the same surnamed anchorites of repute could build up a long-standing tradition of Mādhava faith. Nārāyaṇa Tirtha being brought up in that tradition wrote his *Kṛṣṇa-līlātarangiṇī* after the manner of the *Gītagovinda*. Secondly the Tirthas of the advaitic discipline, as a matter of fact, worshipped Gopāla as their presiding deity and some of them composed poems resembling the *Gītagovinda*.²¹⁴ where they rose above the religious sectarianism and preached the eternal truth contained in the Vedic saying "*Ekam sad viprā vahudhā vadanti*". The message of religious tolerance²¹⁵ and the overt

212. The History of Kalinga by Prof. R. Subba Rao, pp. 180-182.

213. The Inscriptions of Orissa, Vol. IV, pp. 343-352.

214. Vide the account of Jatindra Raghuttama Tirtha, the author of *Mukunda Vilāsa*, No. 11 in this chapter

215. Nārāyaṇa Tirtha has written invocatory verses and songs on Gaṇeśa, Durgā, Jagannātha, Nṛsimha, Viṣṇu, Nārāyaṇa, Kṛṣṇa, etc. without any prejudice to any sectarian religious view.

philosophising attitude of the poet even in the depiction of *Rāsalilā*²¹⁶ brings him nearer to the Tirths of Puri and Śrīkūrmam. The use of music as a yogic sādhanā is known from the times of the sage Yājñavalkya. Thirdly many of the Tirths were Telugu brahmins. The Ganga kings of Kalinga who captured Utkal²¹⁷ after the extinction of the Somavansī line, selected their guru from the south, posting them at the Vaiṣṇavite centre of Śrīkūrmam²¹⁸, now in the Śrīkākulaṃ District of Andhra Pradesh. (iv) The poet has written invocatory songs in his Tarangini in praise of Viṣṇu at Śrīkākulaṃ and his inclination towards the Lord Jagannātha, Valabhadra, Subhadrā and Sudaṣana²¹⁹ is remarkable. The benedictory songs in praise of Jagannātha have been repeatedly improvised along with a detailed description of Puruṣottama Kṣetra i.e. Puri. Kṛṣṇa is also identified with Jagannātha.²²⁰ All these references go to establish that the poet belonged either to one of the advaitic monasteries at Puri or to the "Śrīkūrmam". Further, the cenobites of Śankarācārya maṭha at Puri also called Govardhana maṭha, worship Gopāla, and use vibhūti as the votaries of Śiva. The poet refers²²¹ to himself as Śivanārāyaṇa-

216. In connection with *Rāsalilā* the poet describes in p. 100.

*"Samsāra-roga-samtaptāḥ-Kṛṣṇa brahmarasāyanaṃ |
gopyaḥ pivantyaḥ ton-mukṛtāḥ ramante hyabhayaṃ gatāḥ ||*

217. Southern tośala was included in utkal.

218. Inscription of Orissa, Vol. III, Part I, p. 69.

Śrī Kūrmam was established as a popular vaiṣṇavite religious centre since 1113 A.D.

219. Vide KLT, p. 4.

220. Vide KLT., p. 6-

*"Kṛṣṇa kṛṣṇa kṛpāsindho bhaktasindhu-sudhākara |
mām udhara Jagannātha māyāmohamohārṇavāt ||*

tīrtha and to his guru as Śivarāmānanda Tīrtha. The most striking reference in this respect is found in the *Kṛṣṇalīlātaranginī*, where the poet Nārāyaṇa declares^{221A} unequivocally that his desire (of writing the *Kṛṣṇalīlātaranginī*) is fulfilled by the grace of his preceptor (Guru) Śrīdhara, the famous commentator of the *Bhāgavata*. Śrīdhara who was a saint of repute and the head of the Sankarācārya Maṭha at Puri is established^{221B} beyond doubts. (v) The manuscripts of the *Kṛṣṇalīlātaranginī* are found in Orissa and all over India.²²² This alone proves its popularity and antiquity. Thus our humble assumption is that Nārāyaṇa Tīrtha wrote his *Kṛṣṇalīlātaranginī* at Puri perhaps before the advent of Śrī Caitanya and in his old age most probably he went on a pilgrimage to Venkaṭeṣa at Varahur and breathed his last in Tiruppunturutti where his annual celebrations are observed even today.

There are two more Sanskrit works entitled *Har bhaktisudhārṇava* on Kṛṣṇa story and a commentary on the *Bhaktimimānsāsūtras* of Sāndīya, to the credit of the poet. Both these works are yet in manuscripts. A commentary on the *Kṛṣṇalīlāta-*

221. KLT, p. 23 - "Iti Śrī Sivaramānanda-tīrtha-pāda śevaka-Śrī nārāyaṇa-Tīrtha-vīracīram..."

221A. KLT. Canto II last verse - "Guruṇā śrīdhareṇāptakāmāḥ".

221B. Vide A Des. Cat. of Sans. Mss. of Orissa, Vol. III Introd.

Vide also *Caitanya Caritāmṛta*, *Antyalilā*, Chapter-7th where Śrīdhara is called Jagadguru - a traditional name of the head of the Maṭha.

222. Mss of the KLT. are found preserved in the Orissa State Museum, in the Utkal University Library and in sarasvatī bhavana, Banaras etc. Excepting the South India where they are found in plenty.

rangiṇī is also written by one Venkateśa assisted by a Govinda Dikṣita. The *Kṛṣṇalīlātarangiṇī* is particularly very popular in South India and it is said that Tyāgarāja the great master in musicology was highly inspired by Nārāyaṇa Tirtha's musical compositions.

The *Kṛṣṇalīlātarangiṇī* comprises twelve *Tarangas* where the Kṛṣṇa story received its musical and dramatic treatment through the song, verses and prose compositions. It envisages the whole story of kṛṣṇa beginning from his birth to his sojourn in Dvārakā. The poet has unequivocally expressed that the thematic development of his work is based on collections from different sources.²²³ He refers in glowing terms to Sri Gaṇeśa in the very opening verse of the work and thus proceeds to depict the Kṛṣṇa story in details. But very often he stresses on the spirit of sectarian toleration and writes songs and verses in praise of Durgā, Nṛsimha, Nārāyaṇa etc. Though it is a Kāvya yet we find the poet's predilection towards the spiritualisation of the descriptions than the glorification of a literary aptitude. The verses are more beautiful and masterly than the composition of the songs. It is composed as a regular dance-drama and there are directions for signing and gesticulation with reference to the context. There are also set rhythmic syllables or *yatis* for dance, fitted to some of the pieces, eg. the long prayer of yajñapatnī in the third *Taranga*, and the composition on *Rāsakriḍā* in Nāṭa and Dhruva tāla in the seventh *Taranga*. About the work

223. KLT, p. 7 references like -

(i) '*Samgrahēṅbhiniyate*'

(ii) '*Kathāḥ śh sangrahastvevaṃ*' - are recorded herein.

Dr. Raghavan remarks "The *Kṛṣṇalitātarangini* is one of the numerous works that rose in the wake of the *Gitagovinda* of Jayadeva and may be acclaimed as the only one among such works to have gained or maintained a comparable musical status."²²⁴ As an example we cite here a portion of a musical composition from the 7th *Taranga* of the *Tarangini*.

(Kedāragauḍā rāgaḥ)

Paramodāraṃ pāpa vidūraṃ smara
śāyakastaṃ dhīramati caturaṃ |
viracitagīta-rasāmṛta-bharitaghanam
ghanakaustubha hāraṃ ||
yuvati-gitaṃ yogiṣu lalitaṃ kavijana
mānasa-kamala-vilasitaṃ |
śivanārāyaṇatīrtha racitaṃ iti śrī gopāla-
dayārasa militaṃ ||

35. *GITASITĀVALLABHAMAHĀKĀVYAM* OF
 ŚITIKANṬHA KAVIUTTAMA. २२१A

Recently the first and second cantos of *Gitasitāvallabham* have appeared in two issues of the *Manoramā*,²²⁵ a mouthly Sanskrit Magazine, published from Berhampur (Gm). The editor of the magazine records that the first two cantos of this beautiful *gītakāvya* have been procured from Śrī Vāsudeva-nanda, the Principal of the S. S. Sanskrit College, Purī and the rest of the work is not available at present

224. Vide the booklet by Dr. V. Raghavan published by the Nārāyaṇa Tīrtha Festival celebration Cōmmittee, Tiruppunturutti, Tanjore.

224A. Dr. B. Rath - '*Gitasitāvallabham* - A study' - Journal of Orissan History Vol. II No. 2 (1981) pp. 5-11.

225. Vide *Manoramā*, Vol. V. No. 2 May 1965 and Vol. V. Nos. 4 & 5 June & July 1965 edited by Pt. Ananta Tripathi Sharmā.

either in manuscript or in print. From a perusal of the two sargas of the *mahākāvya*, it appears to be a work of paramount importance from many points of view. It would help immensely in settling a long standing dispute in the field, if and when the complete work will be discovered.

The *Gitasitāvallabha* opens with an invocatory verse²²⁶ in adoration of Sitā and Rāghava and states in two consecutive verses²²⁷ the subject matter (abhidheya) and the merits of the Kāvya after the manner of the G.G. In the next verse the poet reiterates the picturesqueness and mellifluousness of the inexplicably charming compositions of poet Sitikaṇṭha, that enraptures the mind of scholars.²²⁸ Thereafter like the G. G. the poet gives a detailed description of ten incarnations in a song²²⁹ and concludes that Sitāpati is the source of all the *avatāras*.²³⁰ Thus in a subsequent song, a prayer in glorification of the deeds of Dāśarathī, has been added to.

226. *Yau mātipitarau samasta-yagatām yau stauti sambhur mudā,*

Sitārāghavayoḥ pavitrayatu me citraṃ caritraṃ tayoh

227. *Srirāmācandra-caritāmṛta-sāndragarbhāṃ |*

etoṃ karoti śitikaṇṭha kaviḥ prabandham || 2

yadi mati naratāpa-samuddhṛtau

yudī ratir-duritaugha-nirākṛtau |

lasad alamkṛti-maṅju pada dhvaniṃ

śṛṇu tadā śitikaṇṭha sarasvatīṃ || 3

228. *Vacaḥ śrikavicandra-vaktra-galitāḥ piyūṣavat teṣadāḥ*

candac-gāṅgataranga-sancari-Jagannāthasya tāvad vacaḥ |

Kāśinātha-kaver-gīras ciratarāṃ dheyāḥ sadā vāsini

vāṇi kāpica śitikaṇṭha-kalita vidvan-manohāriṇi || 4

229. *Ii śitikaṇṭha-kaver navasūkti viśeṣaṃ |*

valayusukhprada mujjhita doṣaṃ |

Rāghavakṛta daśavidharūpa, V' dhinuta pāṇi hare || 10

230. ... 'Mlecho chedaratiṃ daśakṛtiratiṃ taṃ naumi sitāpatiṃ | 5

Now the poet commences the actual story. The denizens of heaven with the leadership of Brahmā approached Viṣṇu and related in a song²³¹ their untold sufferings by the indomitably powerful Rāvaṇa and sought a permanent remedy from Him. In compliance of their request Keśava (Jagannātha) took his birth in the house of Daśaratha as the fourfold Daśarathī whose beautiful countenance has been nicely depicted in another song. When the king Daśaratha was highly rejoiced in an unfathomable zest and clan being unexpectedly blessed with four sons, the venerable Viśvāmītra appeared before the king and requested him to send Rāma and Lakṣmaṇa to his penance-grove for the annihilation of the demons, creating hindrance to his sacrifices.

In the second canto we find that Daśaratha being very much perturbed reluctantly agreed to the proposal, since a sage like Viśvāmītra's request could not be ignored. Rāma and Lakṣmaṇa delightfully received a protective mantra from the sage and started for the forest alongwith the hermit. On the way as a reply to the enquiry of Rāma, the Muni described the anangāśrama where they spent a night

231. *Laḡhugamaṇaṃ calitakhilamulam udeti na kalaya samire |
sura-pora-parama-manohara-kānana-kampana-sādhavaśa-dhire ||
viharaṭi valavati jagati daśāsyē |*

keśava sociva-gaṇena samaṇ vali-kalita-madusphuṇahāse ||
232. *Tadasiokāmocā kalita lalitāraṇya nilayaiḥ
samiraiḥ vānīrollasita-sarayutira pathikaiḥ |
sarārādhye sādhyepsita-vipinārādhye munivaraiḥ
kṛtātithyo vipraiḥ raghupatiyuto rātrim anayt ||*

*Itiśri gītasītāvallobka-nakākāvyē śītikāṇṭhokṛtau anangāśra-
manivāsonāma-dvītiyaḥ sargaḥ.*

and received hearty hospitality ~~of~~ the asramite Brahmins. Thus the canto 2nd comes to an end.²³³

From a careful scrutiny of the two extent cantos of this work, it is evidently confirmed that the poet Śitikaṇṭha very closely follows the *Gītagovinda* in constructing the overall structure of his kāvyā and in determining the characteristic features of different cantos where he has utilised the Jayadevic mode of description and manner of expression to such an extent that we find herein, compatibly it contains the exact number of verses and songs, the specific metres in the verses and the particular tunes as well as musical notes in the songs serially from the beginning to the end of each sarga. It has imitated the G.G. so faithfully that almost all the verses of the *Gītasītāvallabha* begin with such letters, quite identical with the beginning of the verses of the G.G.

Though the poet closely imitates the G. G. for the beautification of the canvas of his poetry, yet the content is quite different in both the works. While the G.G. describes the romantic love episode between Rādhā and Kṛṣṇa, it depicts the story of Sītā Rāma. But it is interesting to note that in the construction of the first canto²³³ the poet exactly imitated the G.G.'s external technicalities from the very beginning

233. For a comparative study the parallelisms and identical expressions found in the verses and songs of the 1st and 2nd Cantos of both the works, have been dealt with serially from the very beginning upto the end of each canto in the following table. Wherefrom the exact length of the Cantos, the identical beginnings, the similar spirit of the contents and the same metres employed in all the parallel stanzas of the GSB and the GG. are clearly discernible.

upto the eleventh verse only and the last two verses,²³³ i.e. the 12th & 13th verses, of the 1st Canto of the G.G. are left without notice. Likewise in the second Canto²³⁵ also the enchanting outward mode and manner of the G.G. have been faithfully maintained from the beginning to the end of the Canto, but the last verse²³⁶ of the same has been left untouched. By this extraordinary

Canto - I

Serial No. of verses and songs in GSB	Quoted	Sl. No. of verses and songs in G.G.
V. 1. <i>Yau mātāpitarau</i>	in fn. 226	cf. <i>Meghairmedura</i>
V. 2. <i>Nilānbaroya</i>	in fn. 227	cf. <i>Vāgdevatā</i>
V. 3. <i>Yadimati</i>	in fn. 227	cf. <i>Yadiharismaraṇe</i>
V. 4. <i>Vācaḥ Sri Kavi</i>	in fn. 228	cf. <i>Vācaḥpallavyaya</i>
S. 1. <i>Viracitamīnatano hatavānasi</i>		cf. <i>Pralayapayodhi</i>
V. 5. <i>Vedoddhāra</i>	in fn. 230	cf. <i>Vedānuddharate</i>
S. 2. <i>Munibaravighne</i>	in the body	cf. <i>Sritakamalā</i>
V. 6. <i>Padmāsanasya</i>	in fn. 242	cf. <i>Padmāpayodhara</i>
V. 7. <i>Vasantaṃ vaikuṅṭhe</i>	cf. <i>Vasante vāsanti</i>
S. 3. <i>Laghugamaṇaṃ</i>	in fn. 231	cf. <i>Lalitalavalgatā</i>
V. 8. <i>Natapatipati</i>	cf. <i>Daravidalitamallī</i>
V. 9. <i>Unmilat topasā</i>	cf. <i>Unnilanmadhugandho</i>
V. 10. <i>Adyābhyerṇagatān</i>	cf. <i>Anekanāripari</i>
S. 4. <i>Ṣaḍguṇasamcaya</i>	in the body	cf. <i>Candanucarcita</i>
V. 11. <i>Viśveṣāhṛdayāni</i>	cf. <i>Viśvesāmanu</i>

The canto ends here

It has two more verses.

234. The spurious two verses of the 1st Canto of the G.G. are -

V. No. 12. *Nityotsangavaśād* ..

V. No. 13. *Kāsollāsabhareṇa* ..

235. Canto - II

V. 1. <i>Vicalitubṛhatakāyo</i>		cf. <i>Viharativone rādḥā</i>
S. 1. <i>Viharati cancalitara</i>		cf. <i>Sancaradadhara</i>
V. 2. <i>Gaṇayati natad vāṇi</i>		cf. <i>Gaṇayati gaṇagrāmaṃ</i>
S. 2. <i>Abhayaṃ ṛgāvali</i>	(in the body)	cf. <i>Nibhṛtanikunja</i>
V. 3. <i>Hantaitad vipinaṃ</i>		cf. <i>Hastasrasta</i>
V. 4. <i>Tadīstokāmocā</i>	(in fn. 232)	cf. <i>Durālokaṣṭoka</i>

It has one more verse

236. The last verse in Canto II of the G.G. "*Sākūtasmita* .. ." is a later interpolation.

feature of the Kāvya we are reminded of the fact that Nārāyaṇa Dāsa (1300 A.D.) the author of the earliest commentary on the G.G. entitled the *Sarvāṅgasundarī*, did not comment altogether upon 18 verses of the G.G. and those eighteen verses are found commented upon by Rāṇā Kumbha (1460 A.D.) and other subsequent commentators. As such it is believed and substantiated with the facts that the 18 spurious verses have been interpolated into the G.G. from an unknown *gītakāvya* of a king puruṣottama²³⁷ in between 1300-1460 A.D. To our astonishment the 1st three verses (of the listed 18 spurious ones) the first and second of which are the ending verses of the first Canto and the 3rd is the last verse of the 2nd Canto are left untouched in the *Gītasītāvallabha*. This peculiarity evidently proves that the author of this work must have been a compeer of Nārāyaṇa Dāsa or have flourished at least before Rāṇākumbha (1460 AD) at a time when the spurious verses²³⁸ have not been interpolated into the G.G. If this conjecture is accepted as a fact, perhaps this Kāvya will be the first imitative work of the lot, and it would be certainly a decisive factor in corroborating the existence of an uninterrupted tradition of musical compositions in Orissa which has been started by Jayadeva and subsequently glorified as well as prolifically kept up by the contributions of a host of writers at different times, till today. The existence of such an uninterrupted established tradi-

237. Vide the note on the first imitative work of the G.G. in the beginning of this chapter.

238. Vide G. G. verse Nos. 12, 13, 18, 26, 33, 40, 44, 54, 56, 57, 60, 68, 78, 79, 80, 85, 87, 93

tion in Orissa^{203A} is undoubtedly considered as one of the most plausible grounds to prove Jayadeva's Orissan origin.

Moreover Śitikaṅṭha Kaviuttama the author of this *gitakāvya* gives some clue in his own work from which he can be taken to be a citizen of Orissa. Though he says Rāghava is the main spring of all the ten incarnations²³⁹ yet he describes Rāma as one of the incarnations in his *Daśāvātāra stuti* and Kṛṣṇa is conspicuously excluded from the list like the G.G. In other contexts also he describes that Keśava, Kṛṣṇa or Jagannātha after hearing the agony of the devas descended on earth as four-fold Dāśarathi,²⁴⁰ to end the sufferings of the good. In Orissa from a hoary antiquity, Keśava, Kṛṣṇa or Jagannātha are assimilated into one concept and Jagannātha or Kṛṣṇa, according to Orissan tradition is accepted as a composite form of Jagannātha, Valabhadra, Subhadrā and Sudarśana.²⁴¹ That very Caturddhā-Keśava (Jagannātha) descended on earth as Caturddhā-Dāśarathi described herein. Also it will not be out of place to mention here that the peculiarity in the story of Rāmāyaṇa depicted herein is found in vogue in the puranic tradition of Orissā.

238A. Dr. B. Rath "Contribution of Orissa to Gitakāvya literature" - Proceedings of the International Sanskrit Conference, New Delhi Vol. I Part-I 1975, PP. 382-400 Ed. Dr. V. Raghavan.

239. "Rāghavakṛta daśabījharuṇa, vidhinuta pāhi hare"..

240. "Ajeritāniti niśamya keśava caturvidhaṃ dāśarathitvam āpa saḥ"

241. Vide SKL verse No. 16. -

"śrinilācala-kandarodara-bhuvi byaktaṃ caturdhā-sthitaṃ ।
taṃ vandemahi nandanandanatonu-rādhādhavaṃ mādhavaṃ ॥

This work must have been completed in twelve cantos as it has been obviously modelled on the G.G. and most probably it contained the same number of songs and verses as found in the G.G. minus the interpolated eighteen verses already pointed out. Basing on two clear references²⁴² found herein we would further like to surmise that most probably the work in its twelve cantos dealt with the Rāmāyana story as its theme upto the end of *yuddhakānda* which is completed in slaying of Rāvaṇa by Rāma.

However, all these conjectures would come to an end if and when a complete manuscript of this work along with the works of unknown Kavicaṇḍra, Jagannātha and Kāśinātha Kavi referred to herein²⁴³ are discovered.

The beautiful descriptions of the poetic situations, emotional motifs, sorrow, longing and jealousy etc. of the *Gītagovinda* are not available in this fragmentary work, yet its author appears to be a poet of all climes who invests it with the arresting pictorial richness, verbal harmony and lyrical splendour of finely interwoven narratives, songs and descriptions. The efflorescence of his poetic genius resulted in such artistic afflatus that transmuted the insipid purānic story with the alchemy of his poetic touch and produced a thing of joy for ever.

242. In a verse and in its preceding song the poet gives an account of the activities of Rāma depicted in his work.

*Padmāsunasya rataye munibaryadikṣā
rakṣārtha-mādhi-dalanāya ca maithilasya |
sugriva-vāyuja-vibhiṣaṇa-bhūtayebhū
yo bāli-rāvaṇa-vadhāya ca so'vatānaḥ ||* (GSB. 1st Canto)

243. The verse is quoted in fn. No. 228 in this Chapter.

For the purpose of illustration on three portions of his songs are cited below.

I

(Mangalagurjari rāgaḥ)

*Janaka-monoratha-dāyaka nṛpanāyaka,
kṛta harakārmuka bhaṅga. jaya jaya dāśarathe ||
vṛgupati-māna-vināśana ripunāśana,
dhṛta gurutara haricāpa, jaya jaya dāśarathe ||*

II

(Rāmakṛī rāgaḥ)

*Sadguṇa-sancaya-candad acandala-citta vicintita viṣṇo |
dānava sangara sangata mangala-tungima toṣita-jīṣṇo ||*

III

(Mālavagaudā rāgaḥ)

*Abhaya mṛgāvali-sevitayā,
karanikara karambita gātraṃ |
avirala valkala-rājitayā, naganiviḍatarāyaṇa-vittaṃ |
vada he kena kalitaṃ udāraṃ |
vipinaṃ idam śramahārivarāśrama-bithikayā
kṣitisāraṃ || Dhru*

36. THE GITĀVALI OF RUPAGOSVĀMIN (1470-1554 A.D.)

Rūpa was the best and most appreciated versatile Sanskrit scholar amongst the six Gosvāmins of Vṛndāvana. There are more than twenty Sanskrit works to his credit. His forefathers came from Karṇāṭa and settled in Gauḍadeśa. Rūpa as well as his elder brother Sanātana were ministers of state to Husein Shāh, the Pāthān king of Bengal (1493-1519 A.D.). They came in close contact with Śrī Caitanya at Rāmakeli (1513-14 A.D.) when the Master was in

pilgrimage and were initiated to the Caitanyaite discipline. Thereafter they made Vṛndāvana, the place of their religious activities.

Besides the production of many voluminous and authoritative works, Rūpa has also composed the *Govindavirudāvali* and a number of Sanskrit songs in moric metres, set to different musical tunes, after the manner of Jayadeva. His *Gītāvali* consists of fortyone songs of this type where Rūpa's efflorescence of poetic genius in creating the rhythmic richness is amply exemplified. The songs depict the *Vālalilā*, *Vasanta-pancamī*, *Dola* and *Rāsalilā* of Kṛṣṇa and incidentally describe Rādhā as (i) *Abhisārikā* (ii) *Vāsakasajjā* (iii) *Utkaṅṭhitā* (iv) *Vipralabdā* (v) *Khaṇḍitā* (vi) *Kalahāntarītā* (vii) *Proṣītapatikā* and (viii) *Svādhinabhartṛkā*. Rūpa is a great rhetorician and his rhetorical contrivances do not overshadow the poetic flow in the little musical poems which are finely wrought to illustrate the principles of the *Rasaśāstra*. Two portions of his songs are quoted below for the perusal of the scholars —

I

tvat kuca-valgita-mauktikamālā |
 smita-sāndrikṛta-śaśikara-jālā ||
 harim abhisara sundarī sitaveśā |
 rākā-rajani-rajani gurureṣā ||
 parihita-māhiṣa-dadhiruci-sitayā |
 bapur arpita-ghana-candana-nicayā ||

II

yadapi samādhiṣu vidhir api paśyati
 na tava nakhāgra marīciṃ |

idam icchāmi niśamya tavācyuta
tadapi kṛpādbhuta-bīcim //

*

*

*

Bhaktir udancati yadyapi mādharma
na tvayi mama tilamātrī /
parameśvaratā tadapi tavādhika
durghaṭa ghaṭana-vidhātrī //

This is undoubtedly accepted as a fine imitation of the *padāvalis* of Jayadeva. The marvellous modulation of sounds and the poetic temperance in the compositions met with in the musical poems of this versatile scholar, are quite pleasing.

It will be seen that the *Gītas* of Rūpagosvāmin, however elaborate they may be, are not of the merely descriptive and reflective character, but that the fundamental characteristics of their picturesque devotionism are saturated with erotic emotionalism, of which it is a transfigured expression. This is undoubtedly made prominent by the highly sensuous pictorial fancy and the inexhaustible over-wrought rhetoric which often obscures the reality of the emotion and gives it an appearance of peculiar sensibility. No doubt Rūpa's *Gītas* bear witness alike to his devotion, learning and literary skill. But we miss in them the touching quality of self-expression, the flavour of a simple, lovable personality, which is so conspicuous in the less artistic efforts of his friend Raghunātha Dāsa. Rūpa is certainly a poet, but he is also a trained verbal specialist. He in his *Gītas*, is not difficult and abstruse; nor is he didactic, nor prone to inane and recondite subtleties; but these tendencies

of a scholastic training find expression in his inability to distinguish between art and artifice, between poetry and its make believe.²⁴⁴

37. THE *GOPĀLA CAMPU* OF JIVAGOSVĀMIN (1511-66 A.D.)

Jivagosvāmin was the son of Vallabha, the younger brother of Rūpagosvāmin. He completed his education in Benaras, came to Vr̄ndāvana at the age of 24 and was initiated to Caitanyaite discipline by Rūpa. He was equally a versatile scholar in Sanskrit like his preceptor Rūpagosvāmin.

Gopāla campū of Jivagosvāmin is a voluminous Sanskrit work in prose, verse and songs. It is divided into seventy Purāṇas which present a poetical and mystical treatment of the entire life of Kṛṣṇa. It is an ambitiously enormous work of a highly scholastic pedant. Its hard crust of learning is depressing and frightening. The ubiquitous and interminable wearisome doctrinal expositions and the abstruse theological explanations ingeniously intercepted herein mars the beauty of this literary composition.

However we come across herein many musical songs composed after the manner of the G G., which bear the stamp of fine and elegant poetic touches. In its 18th *Purāṇa* of the *Purvakhanda*, the description of Govardhana Pūjā is enlivened by the sweet songs of the Gopis. In another context also it records a fine song in praise of Kṛṣṇa –

Jayājaya sadgūṇa sāra |

*jagati viśiṣṭam kalayitum iṣṭam gokula lasadayaṭāra |*²⁴⁵

244. The Early History of the vaiṣṇava faith and movement in Bengal - Dr. S. K. De, pp. 670-71.

These songs are embellished and impregnated with sonorous sound and sentimental sense and are considered as standard imitations of Jayadevas music and manner. But the picturesqueness and mellifluousness of the masterpiece (G.G.) are found to some extent missing herein.

38. THE SONGS OF GOVINDA DĀSA RECORDED
IN VAIṢṆAVA ANTHOLOGIES

Govinda Dāsa was one of the great medieval poets of Bengal who was born in the 3rd decade of the 16th century. He became a Vaiṣṇava in 1577 A.D. and wrote mostly lyrics in Bengali. But his dexterity and efficiency in composing Sanskrit songs are also amply exemplified by a single Sanskrit lyric²⁴⁶ preserved till today to his credit—

Dhvaja-vajrāṅkuṣa-pankaja kalitaṃ /
vraja vanitākuca-kunkuma-lalitaṃ ॥
vande giribaradhara-pada-kamalaṃ /
kamalākara-kamalāncitaṃ amalaṃ ॥
mañjulamaṇi-nūpura ramaṇiyaṃ /
acāpala-kula-ramaṇi-kamaṇiyaṃ ॥
atilobhita atirohita-bhāṣam ।
madhu-madhupikṛta-govindadāsaṃ ॥

This is never an overflow of spontaneous feelings, but a laboured composition of a gifted poet.

39. KṢAṆADĀGITACINTĀMAṆI OF VIṢVANĀTHA CAKRAVARTIN

Viṣvanātha Cakravartin was born in 1664 A.D. He was a great Sanskrit scholar and he wrote more

245. Ibid. PP. 628-646.

246. Sanskrit lyrics of Bengali Vaisnavism by Sukumar Sen K. B Pathak commemoration volume, p. 417.

than twenty Sanskrit works. He lived at Vṛndāvana and compiled an anthology of Bengali Vaiṣṇava lyrics, entitled *Kṣaṇadāgitacintāmaṇi*, where the poet has included five Sanskrit songs of his own. The following song²⁴⁷ is cited here as an example.

Haribhuja-kalita-mṛdulāngā /
 tadamala mukhaśaṣi-vilasadanangā //
 Rādhā-lalita-vilāsā /
 adhiratiśayanam ajani mṛduhāsā //
 asakṛd udañcati dhṛtimati lajjā /
 premasudhā-jaladhi-kṛtamajjā //
 saravasa-valita-radachadapānā /
 śrama-salilāpluta-vapur apidhānā //
 kankaṇa kimkiṇi-jhankṛti-rucirā /
 parimala-milita-madhubrata-nikarā / etc.

From a close scrutiny of the poem it appears that the song is not the natural output of the poetic urge of a subtle poet, but a fashionable production of a time when the people and the poets were dogmatically inspired by a specific type of Vaiṣṇavite faith and movement.

40. THE SANSKRIT SONGS OF
 RĀDHĀMOHAN THĀKURA (1698 A.D.)

Rādhāmohana Thākura is a descendant of Śrīnivāsācārya, the great Vaiṣṇava preacher. He was born in 1698 A.D. and died in 1778 A.D. He was a great Sanskrit scholar and has written many Bengali lyrics. He compiled an anthology of Bengali lyrics named *Padāmṛtasamudra*, wherein four Sanskrit

247. Ibid.

songs are found preserved to his credit. We cite one of them²⁴⁸ as a specimen –

*madhukara rañjita mālati maṇḍita-
 jiiaghana-kuncita keṣaṃ.
 tilaka vinindita-śaśadhararūpaka-
 yuvati-manohara veśaṃ..
 sakhi kalaya gauram udāraṃ.
 nindita-hāṭaka-kānti-kalevara garbita-māraḥamāraṃ..
 madhu-madhura-smīta lobhita-tanubhṛta
 manupama bhāva-vilāsaṃ.
 nijanavarāga-vimohitamānasa-
 vikathita gadgāda bhāṣaṃ..*

41. *DĀRUKĀVANAVILĀSA* OF RATNĀRĀDHYA (C. 17th CENT.)

A manuscript of this work is preserved in the Government Oriental Manuscript Library, Madras.²⁴⁹ It contains five sargas and the last canto is incomplete. It describes as its theme that some saints of the Dārūkā forest were inclined to disbelieve the supremacy of the Gods. Śiva to eschew this notion from their mind, descended in the forest being gorgeously dressed and seduced the minds of their wives and proved the prowers of the Gods. The manuscript is in Tamil character and contains a few *Aṣṭapadis* after the manner of the *Gītagovinda*. A portion of a song is quoted below as a specimen.

*Viśvabharaṇakaraṇa vilasati tava karuṇā.
 jitarākā surucira himakiraṇā.
 śankarabhṛta bhūmiśarīra,
 jaya jaya girijādhipate. Dhru..*

248. *Ibid.*

249. *A Descriptive catalogue of Sanskrit manuscript*, ed. by T. Candra-
 sekharan, p. 11817. No D. 18942.

*Sakala-bhuyana janana vicarati tava caritam.
nikhila-nadinada vini-pāta duritam.
śankara-bhṛta salilāsarira, jaya girijādhipate.. etc.*

42. GITADIGAMBARA OF VAṢSAMANI

This manuscript is noticed by MM.H.P.Sastri and Aufrecht.²⁵⁰ Kṛṣṇa-māchāriar records²⁵¹ that vaṣsamaṇi was the son of Rāmachandra of the Vilva-panca race of Maithila brāhmaṇas. He lived in Nepal and wrote *Gitadigambara* on the occasion of a *Tulāpuruṣadāna* by Pratāpamalla Deva of Kāṭhāmāndu in 1655 A.D. It was composed to entertain the princes and pandits assembled to see the *Tulāpuruṣadāna* in which the king in his armours weighs himself against gold and other precious metals and gives them away to Brāhmīns.

This work is written after the manner of the *Gitagovinda*; but no details are available at present.²⁵²

43. GITAGOPĀLA BY CATURBHUJA

This manuscript has been noticed by H.P.Sāstri and is referred to in the Catalogue of Sanskrit manuscripts in Nepal.²⁵³ The patron of this poet was Simhadalana Rāya a contemporary king of Jahāngir. Nothing more is known about this work.

44. GITASĀMKARIYAṀ OF JAYANARAYANA GHOSAL

This work is otherwise known as '*Sānkari-sangitam*'. This is mentioned by Aufrecht and

250. A descriptive catalogue of Sanskrit Mss. ed. by H. P. Sastri, Vol. I, p 18 Auf. Cat. Cat. Part III 336.

251. History of classical Sanskrit Literature by M. Krishnamachariar, p. 344.

252. Also this work has been referred to by Prof. Chintaharana Cakravarty in his article published in "Pancapuṣpa", 1938 - a Bengali Journal.

253. Cat. of SKT. Mss in Nepal Vol. II, pp. 39-40.

referred to in other catalogues²⁵¹ of, manuscripts. Jayanārāyaṇa Ghosāl of 'Bhukailāsa' is a famous name in Bengali literature. He was the son of Kṛṣṇachandra. The work is divided into twelve *pañcālas* and depicts the marriage of Pārvatī and Siva in a style modelled on Jayadeva's *Gitagovinda*.²⁵⁵

45. *GITAGANGĀDHARA* BY KALYĀṆA

A manuscript of this work, which contains twelve cantos is preserved in the Sarasvatī Bhavāna manuscript library Vārāṇasi.²⁵⁶ It contains twelve cantos and deals with the sports of Hara and Pārvatī. After the manner of the G.G. This work has also been referred to in a few catalogues²⁵⁷

46. *GITARĀGHAVA* BY PRABHĀKARA

The author of this work was the son of Bhūdhara and he composed it in 1674 A.D.²⁵⁸ Aufrecht and others have referred to this work in their catalogues.²⁵⁹

47. *GITAGĀURIVARA* OF TIRUMALLA

This work²⁶⁰ is otherwise known as '*Gitagauri*'.

48. *RĀMAGITAGOVINDA* OF JAYADEVA²⁶¹

This Jayadeva is definitely another person and at any rate cannot be identified with the author of the

254. Aufrecht's cat. cat. Part I.690. Triennial Cat. of SKT. Mss. in Oriental Library, Madras, Vol. IV No. 4587.

255. I came to know that this work has been published by 'Calcutta Sanskrit Sahitya Parisad', Calcutta, but in spite of our best efforts it could not be procured for our perusal.

256. Manuscript library, Sanskrit University, Vārāṇasi. Ms. Call No. 40591

257. Oxf. 129a - RAs. 1186 - Auf. Cat. Cat. - Part II 31a.

258. Krishnamāchāriar's History, p 343. Also vide the article of Prof. Cintaharan Cakravartī in Pancapuspa (1938) - a Bengali Journal.

259. Auf. Cat. Cat. Part I, p. 154a - Bhr. 142.

260. Śringeri maṭha Mss. No 177. Auf. Cat. Cat. Part I P. 154 Rīce. 270

261. T.C.III. 4094. JGOS. Vol. XLI. IOC. Vol. VII 1480. Auf. Cat. Cat.

Gītagovinda. Or this work has been written by an unknown author and is attributed to the name of Jayadeva to gain popularity in favour of the work *Rāmagītagovinda* is referred to in the *Prapancadarpaṇa* of Venkaṭa-kavisārvabhauma.

49. KṚṢṆAVIJAYA OF AN UNKNOWN AUTHOR

This is a musical kāvya quoted in the *Gītaprakāśa* of Kṛṣṇadāsa (1559-68 A.D.) of Orissa.²⁶²

50. SANGITAMĀDHAVA OF PRABODHĀNANDA SARASVATI

Prabodhānanda belongs to the Caitanyaite discipline. But he, in his compositions, is quite free from the burdensome and wearisome descriptions of doctrinal nuances, very often one meets with in the works of his sectarian predecessors. The *Sangitamādhava*²⁶³ is obviously modelled on the *Gītagovinda* and is divided into fifteen cantos wherein he dilates upon the meagre theme of Kṛṣṇa's sports with Rādhā in his Vṛndāvanalīlā. Dr. De opines that Prabodhānanda is only an ingenious imitator and a poor poet. Even the frame work of his poem is flimsy and unconvincing. Some Sakhis singing in the first Canto, the praises of Vṛndāvana and of the sports of Rādhā and Kṛṣṇa which occurred therein, are filled with longings and addresses. In the second canto, some more experienced companions of Rādhā describe the same in detail. This starts the poem; but the episodes described in songs and verses, are really detached, and include such topics as Rādhādāsyā or Kṛṣṇa's becoming

262. New Cat. Cat. Vol. IV ed. by Dr. V. Raghavan, p. 358. Vide OHRJ. Vol. VII, No. 2, p. 75. Vide Journal of Music Academy, Madras. xxix. 1958, p. 144.

263. Auf. Cat. Cat. Part I, 686a.

an humble servant of Rādhā (iii); *Mithodarśana* or first sight of each other (iv); Sakhyānunāya or entreaty of sakhis (v); Rādhā's clever repartee (vi); the various amatory conditions of Kṛṣṇa, love sick (Mugdha, vii); impetuous (Rasoddhata viii); pleased (Mudita, ix); excited (Uttarala, x); and afflicted (vihvala, xi); as well as the joy of perfect union and Rāsavilāsa (xii-xiv), with a concluding expression of the author's own ecstasy over the beatific sports. The number of songs (in musical modes) introduced, in the manner of Jayadeva's *Padāvalis*, are twenty eight, which to a certain extent relieve the monotony of the stereotyped erotic theme. But they are closely imitative, even if melodious, and some of them are exorbitantly lengthy. The work is readable and perhaps enjoyable, in spite of its somewhat cloying and languorous eroticism; but it is the besetting weakness of an unoriginal epoch to produce literary counterfeits which seldom become current coins of poetry.²⁶⁴ As an instance of the poet's poetic and musical acumen we cite here a few opening lines of a song —

tava lalita-kuṇḍalam vidhūta-vidhu-maṇḍalam
cārumukham amṛtanidhi-sāraṃ /
smarati mama mānasam kim api ratilālasam
syandimṛdu-hasita-madhu-dhāraṃ //
priye kvāsi rādhe, dehi mayi kimapi śubhadṛṣṭim /
tava nimeṣa-kautuko kirati mayi dāruṇo
viṣama-viṣa-śaravṛṣṭim // Dhru //

51. *SRIKṚṢṆALILĀMṚTAM* OF IŚVARAPURI

The *Bhaktiratnākara* of Narahari Cakravartin tells us (Ch.xii) that Iśvarapuri composed a Śrikṛṣṇa-

264. Vaiṣṇava faith and movement in Bengal - Dr. S. K. De, pp. 614-615.

līlāmṛtaṃ in Sanskrit at the house of Gopinātha Ācārya, the brother-in-law of the great scholar Vāsudeva Sārvabhauma.²⁶⁵ This book is not available at present either in print or in manuscript.

52. *KṚṢṆAGITI* OF KING MĀNADEVA²⁶⁶

Kṛṣṇagiti is a musical kāvya composed in 1652 A.D. by king Mānadeva, Zamorin of Calicut; called *Kṛṣṇattama*; enacted to this day at the temple at Guruvāyur in Kerala and this is the basis and model of Kathākali. This work should not be confused with the *Kṛṣṇagiti* of Somanātha already discussed. This work has been printed by Mangalodayaṃ press Trichur 1914. Also for the 2nd time it is printed in Mālayālam script with Mālayālam translation by P. C. Vāsudevan Elayath, Kakkasery, Kerala 1965.

The dramatic and musical aspects of the work have been discussed by Dr. V. Raghavan²⁶⁷ and K. Kunjunni Rājā in the Journal of the music Akademi, Madrass. A commentary entitled 'Vipañcikā' is also written by Citrabhānu on the work.

53. *KṚṢṆAVILĀSA* OF KAVIRATNA NĀRĀYAṆA MISRA²⁶⁸

Kṛṣṇavilāsa is a musical work of the class called Suddhaprabandha, which is generally sung in a single rāga. This work is quoted in the *Sangītasaraṇī*

265. Vaiṣṇava faith and movement in Bengal - Dr. S. K. De, p 25.

266. The new Cat. Cat. Vol. IV edited by Dr. V. Raghavan, P.305. G.D. 1719-20, Granthapura, p.84, Nos. 1719-20 Trav. Univ. 805 (inc) 12597, Viśvabhāratī 1060.

The commentary 'Vipañcikā' by Citrabānu, MT. 5274 (nc)

267. Dr. V. Raghavan - 'Rāgas of Kerala' in the Journal of Music Akademi, Madrass, Vol. XIV (1943), pp 135-9. Dr. Kunjunni Rājā - 'Kṛṣṇattama'. J. of Music Akademi, Madrass. Vol. XXIX (1958), pp. 121-9.

of Nārāyaṇa. Dr. Raghavan has discussed this work in the journal of the Music Akademi, Madras.²⁶⁹

Puruṣottama Miśra and his son Nārāyaṇa Miśra (1644 A.D.) of Parlākhemuṇḍi in Orissa, composed many Prabandhas like Jayadeva's *Gitagovinda*. According to *Saṅgitanārāyaṇa* this type of *Gitakāvya*s were called as 'Suddhaprabandha'. Further Nārāyaṇa Miśra says that most of his father's compositions were Suddhaprabandhas. However out of a number of Suddhapravandhas composed by Puruṣottama miśra, only the following three works written on the theme of Rāmāyaṇa are known at present by name only.²⁷⁰ They are the *Rāmacandrodaya*, the *Vālarāmāyaṇa* and the *Rāmābhyudaya*. Besides the *Kṛṣṇavilāsa*, Nārāyaṇa himself composed the Suddhapravandhas²⁷¹ entitled the *Valabhadravijaya*, the *Śankaravihāra* and the *Uṣāvilāsa*. Except the names nothing more is known about them.

54. GOPĀLAKELICANDRIKĀ OF RĀMAKṚṢṆA

Poet Rāmakṛṣṇa happens to be a man of Gujarat. He has written many works in Sanskrit. His *Gopāla Kelicandrikā* is named as a *Nāṭikā*. But the preponderance of songs after the manner of the *Aṣṭapadis* of the *Gitagovinda* and the excessive emotionalism

268. The new Cat. Cat. Vol. IV. ed. Dr. V. Raghavan, Madras, p. 359. *Kṛṣṇavilāsa* quoted in *Saṅgītasaraṇi* of Nārāyaṇa M. T. 3298 (pp. 30-34). See also a printed edition of *Kṛṣṇavilāsa* S. No. 5032 in the Govt. Oriental Mss. Library, Madras.

269. Vide '*Later Saṅgīta literature*' - by Dr. V. Raghavan. Journal of Music Akademi, Madras, Vol. IV, p.76. Also see the Bulletin No. 18 of the Saṅgīta Nāṭaka Akademi, New Delhi 1961, p.9

270. Vide Bhoja's *Śṛṅgāraprakāśa* ed. by Dr. V. Raghavan, p. 551

271. Ibid.

found herein, makes it nearer to a *Gītakāvya*. The style and diction of the poem are somewhat palatable and its lyric effect is heightened by the dramatic presentation of the theme. The songs are all written in Sanskrit and are highly influenced by Jayadeva's music and manner.

There are three more other dramas of this type to the credit of the same author. But excepting the names nothing more is known to us at present about them.²⁷² They are the *Ānandalatikā*, the *Nandighoṣavijaya* and the *Citravijñā*.

55. *SIVAMOHNIVILĀSA* OF BHĀSKARA

This work has been referred to in different catalogues.²⁷³ Bhāskara, the author of the work, was a disciple of Śrī Śivarāma-munindra,²⁷⁴ wrote it in the Dārūkāvana. This *Gītakāvya* contains twelve cantos and it obviously imitates the tenor and manner of the *Gītagovinda*. As its theme, it describes in verses and songs the love of God Śiva towards mohinī at the time of the churning of the milky ocean. It begins with an invocatory verse in praise of Śiva and declares two fold purpose²⁷⁵ of the work like the G.G. It also

272. Vide Kavi Jayadeva O Śrī Gītagovinda, p. 66 by Harekr̥ṣṇa cattopadhyaya (Bengali Book)

273. Aufrecht's Cat. Cat. Part II, p.155a. A descriptive Cat of SKT. Mss in the Govt. Oriental Mss. Library, Madras ed. by T. Chandrasekharan 1817

274. Colophon :-

Iti śrī Śivarāma-munindrapāda-śiṣya bhāskara-sūri-viracite-śivamohini-vilāse dvādośo'yaṃ sargaḥ.

275. *Giriśa kīrtanī-gāne-mano'sti cet
caturakeli-kālāsu ca kautukaṃ ।
Lalita-sundaru-mārdava-śabditaṃ
smarata sumprati bhāskara-bhāratiṃ ॥*

records a song where the glory of Śiva has been reiterated in the manner of the *Daśāvātāīastuti* of Jayadeva. For example a few lines have been quoted therefrom.

*Prathita tava sangamanongavilāsam,
śankaradhṛta śrī śivarūpa jaya girijādhipate ||
Śrī Śivarāmamune ridaṃ gīta maheśa-vihāraṃ,
daruvane racitaṃ vidadhātu sukhaṃ satataṃ bhava
sāraṇi ||*

There are certain other features of this work, though not upto the mark, yet these can be compared with that of the G.G.

56. *KṚṢṆALILĀTARANGINI* BY BELLAMKONDĀ RĀMARĀYASĀSTRĪ

Bellamkondā Rāmarāya was the son of Mohanarāya and Hanumayāmmā. He was born in Pamiḍipādu Agraharaṃ in Guntur District in 1875. He was of the Bharadvājagotra. He was learned in all śāstras and in poetry and prolix in his writings. He died young in 1913. Beside several works on philosophy and literature, he wrote a *Gītakāvya* named *Kṛṣṇalilātaraṅgiṇī*.²⁷⁶ This is written on the same theme of *Kṛṣṇalilātaraṅgiṇī* of Nārāyaṇa Tirtha, already discussed. The author and his works have been exhaustively dealt with by K. Mārkaṇḍeya Śarmā in *Bhāratī*.²⁷⁷

57. *RUKMIṆIPARIṆAYA MAHĀKĀVYAM* BY NĀRĀYAṆA BHANJA

A palm-leaf manuscript²⁷⁸ of this work is preserved in the O.S.M. Bhubanesvar. It has been

276. The History of Classical Sanskrit literature by 'M. Kṛṣṇamāchāriar, pp. 332 & 345.

277. See the article by K. Markandeya Sharma in *Bhāratī* (1928), p. 159 and the introduction of *Hayagrīva-stotra*, Madras.

procured from the Ranpur area of Puri District. No reliable information about the poet is available from the external sources. However the author declares²⁷⁹ that he was a king of Baudapura in the district of Phulbāni and he was the son of Govinda Bhanja.

It deals with the episode of Rukmini's marriage with Kṛṣṇa and it is divided into six cantos. It contains altogether twelve musical compositions. In every case they are preceded by a few stanzas in syllabic metres. The song have been composed after the tenor and manner of the G G. They are directed to be sung with the specific rāgas²⁸⁰ mentioned on the top of each song. The thought which is described, in nutshell, in the preceding verses, found its full expression in the narrative songs.

Nārāyaṇa begins his *Rukmiṇi pariṇaya* with a salutation to Keśava²⁸¹ and postulates that though there are plenty of poetical works beautifully written by the poets of repute, yet he has become vociferous to sing the glory of Śri Ramāpati.²⁸² Thus after

278. The Ms. No in the O S.M. is L 183 A. The palm-leaf Ms. is in Oriya character and badly worm-eaten. Size 37.5 x 3.5 c m. In every page there are three to four lines. It is a complete Ms in nine folia. The date of the scribe has not been given. The date of its copy is circa 18th century A.D.

279. *bhejuḥ sa kṣitipo babhūho vijayi govinda bh nṛjābhidha.*
tasyatmajāḥ sakalabhūpa-śiraḥ-kirita
ratnānurañjita-padaśya mahāśayasya |
nārāyaṇo vitanute nṛpamaṇḍaleśa
śrikāṇṭa-bhīṣmakasutā-praṇaya-pravandham || verse 2 & 3.

280. *Gauri, Karnāṣa, Bhairava, Gujjari, Vasanta, Varāḍi, Mālava, Deśākhyā, Mālavagaudā.*

281. "namostu te Keśava-śeṣa-śāyine" - (Canto I, V-5).

282. *bhuvī yadyapi santi bhūrayaḥ kavayo' vaśyavaco vibhūtayaḥ |*
tadapi sa ramāpatistute mukharatvaṇ mame jñāyatām rudhaiḥ ||

presenting a *Dasavatāra-stuti*, the poet proceeds with the theme. Canto I describes²⁸³ the birth of Rukmiṇī, the daughter of Bhiṣmaka, the king of Kuṇḍinapura, and the blooming youth of Rukmiṇī with her irresistible desires. Canto II delineates the insatiable longings of Rukmiṇī who is highly enamoured of Kṛṣṇa. Her father comes to know this and instructs his son Rukmaṇa to settle the marriage with Kṛṣṇa. The rest four cantos describe in nutshell, that Rukmaṇa chose Śiṣupāla, but through the messengers the tie between Kṛṣṇa and Rukmiṇī was strengthened which finally resulted in the marriage of Rukmiṇī with Kṛṣṇa along with the subversion of Rukmaṇa's mischievous plan. Thus it appears that the main trait of the work is to sing the glory of Kṛṣṇa in a newer form.

The language of the work is smooth, melodious and charming. It avoids the wearisome details of the episode and it shuns the endeavours for the ostensible pictorial acrostics of the orthodox pendants. Though there was a scope of sensuous descriptions of erotic interest, yet the poet has maintained the balance in savouring the suavity of his meagre theme.²⁸⁴ Moreover we come across the harmony of sounds and the musical melody effectively improvised in the musical compositions. The following may be cited as an example.

283. *itīśri bhañjvaṃśāvataṃsa-kamsāri caraṇāmbuja-madhukara-nārāya-
ṇadvakṣtau rukmiṇi pariṇaye mahākāvye rukmiṇi varnanaṃ nāma
pratīśmukha sargaḥ* -(The Colophon of the 1st Canto)

284. *vilikhīta-vapurapi sapadi tadīyaṃ |
paśyati nirupamaruci sapadiyaṃ ||
puranarāgam-ātithim-udār. ṃ |
prchati hari-caritaṃ prativāram ||* -(Canto II, Song 3)

(Mālavagauḍā-rāgeṇa gīyate)

ditisuta-nigraha-narahari-vigraha-
chalahr̥ta-valikṛta-garvaṇṇa |
haihayapatikṛta-pitṛvadhaśodhana
niskṣatriya-kṛtasarvaṇṇa ||

Sebe, harimahamiśam udāraṇṇa |
bhajatamabhimata-dānasuradruma-
masurāraṇṇa kuṭhāraṇṇa || (111)

II

(Gujjari rāgeṇa)

Samprati tava bhaginiyaṇṇa | vahati vapuḥ kamaṇṇiyaṇṇa ||
kathaya nṛpaṇṇa ramaṇṇiyaṇṇa | vara taruṇi-varaṇṇiyaṇṇa ||

Dhru ||

Muravairiṇi kṛta-rāgā | taditara bhūpa-virāgā ||
bhavati mṛgi-nayane'yaṇṇa | taducitam eva bidheyam ||
(214)

58. SRIKṚṢṆASTAVA OF DINAVANDHU MIŚRA

Dinavandhu Miśra was the preceptor of Nārāyaṇa Mangarāja (1675-1709 A.D.) the king of Khaṇḍa-pattana, now called Khaṇḍaparā in the District of Puri. Dinavandhu was a devotee of Kṛṣṇa and was proficient in the *Bhāgavata*. Due to his attainments in Sanskrit literature the title of '*Khaḍgarāya*' was conferred on him for his glorification. He wrote *Haribhaktisudhākara* and many stotras in Sanskrit and translated the Sanskrit *Bhāgavata* into Oriyā. It is popularly known as "*Khādaṅgā* (Khaḍgarāya *Bhāgavata*."

He wrote one *Śrīkṛṣṇastava* after the manner of Jayadeva's Sanskrit songs, which has been incorporated in the *Bhaktiratnamālikā*, a collection of Sanskrit

verses and songs of different authors on Bhakti. The *Bhaktiratnamālika*, published by Rājaballabha Miśra, preserves fine musical compositions of poet Dīnavandhu Miśra.

A few opening lines of a song have been quoted below for illustration.

Jaya jaya kṛṣṇa kṛpāmaya-sindho /
 vraja vanitā jana-jīvana-vandho //
 adhimuni-mānasa-mullasad amalam /
 vande nityam tava pada-kalamam //
 * * *

dadhatam pitam vasanam saram /
 siñjan nupuram caranam udaram //
 kaustubha-kañtham dhṛta-vanamalam /
 samudita-nānā-bhūṣaṇa-jalam //²⁸⁵

59. THE SANSKRIT SONGS OF POET HARIHARA MIŚRA

Harihara Miśra was a poet of repute in Sanskrit and he was a compeer of the great astronomer MM. Candrasekhara Sāmanta of Orissa. The poet lived at the court of the king of Khandaparā. There are many *aṣṭakas* and Sanskrita songs to the credit of this poet. The *Bhaktiratnamālikā*, already referred to above, preserves a few songs composed in moric metres. For example a portion of a song is cited below —

(Kamalāṣṭakam)

Namad amarottamamamauli-milanmañi-
 kiraṇa-sucitrita-pādatale /
 navamuktāmaya-maṇisara-maṇḍala-maṇḍana-maṇḍita-
 cārugale //

285. Mahamahopādhyāya Sāmanta Candrasekhara - by C. S. Misra (an Oriya book) p. 21.

vividha-ratna cita-suddha-hemakṛta-
bhūṣaṇa-bhūṣita-kāyalate /
jaya kamale kamalāsana vāsini-
viṣṇu-vilāsini-sindhusute //²⁸³

60. *GITABHĀGAVATAṀ* OF RĀYADURGANṚPATIH

A manuscript of this work is preserved in the Sarasvatī bhavana manuscripts library, Vārāṇaseya Sanskrit University, Vārānāsī. The call No. of the Ms. is 43134.

There are a number of *Gita-kāvyas*, referred to in different works, known to us by name only. An all-round collection of all the printed but rare *gita-kāvyas* as well as the bulk of unpublished works of this type, preserved in manuscripts, and the exhaustive first hand informations thereof, from different authentic sources, is undoubtedly a time-taking process and a strenuous task. As such we are herein presenting a list of the imitative works of the G G. alongwith somewhat meagre informations thereof for the benefit of the scholars in the field. We shall try to throw more light on the subject when we shall be able to do an appreciable collection of cogent data and required informations about the works listed below.

61. *KṚṢṆALILĀTARANGINI* OF RAMA ŚĀYAKA KAVI

This work has been printed vide the call No. S. 3630, Government Oriental Manuscript Library, Madras.

62. *SANGITAMĀDHAVA* OF GOVINDADĀSA

Govindadāsa is a work written after the manner of the G.G. Govindadāsa is also the author of a *Karṇāmṛta*. He lived in 1537-1612 A.D.²⁸⁷

286. Ibid. p.24

287. Vide History of Bengali Literature, p. 547 by Dinesh Chandra Sen.

63. *Gītavitarāga* of Abhinavacārūkīrti. A manuscript of this work is preserved in the Oriental Manuscript Library, Mysore. 246.
64. *Gītagangādhara* by Rājasekhara.²²⁸
65. *Gītagangādhara* by Candrasekhara Saraswati is preserved in the Oriental Manuscript Library, Mysore. 245.
66. *Rāmōdāharaṇagīti kāvyā* by Venkaṭapā Nāik of Mysore. O.M.L., Mysore. 255.
67. *Sivāṣṭapadi* by Venkaṭapā Naik of Mysore referred to in A Classified Index to the Sanskrit Mss. in the Bombay Presidency by R. G. Bhandarkar. 163. Venkaṭapā ruled in 1582-1629 A.D.
68. *Gītapradīpa* by Jagaddhara. The author was an advaite. The work is mentioned in the Catalogue of Asiatic Society of Bengal, Vol. V, No. 282.
69. *Gītāvalī* or *Bhāgavatagītāvalī* Aufrecht's Cat. Cat. P. II p.197a and p 214F Alwar.830. Extra 173.
70. *Gītasītāpati* by Acyutarāya modaka. The author was a pupil of Nārāyaṇa and Advaita Saccidānanda. This work has been quoted by the author himself in his *Sāhityasāra*, N. S. edition OML., Mysore, 334, 458.
71. *Gītavitarāga* or *Vahūvalīsvāmi Aṣṭapadi* is a jain imitation of the G.G. Two Miss of this work are preserved in the OML., Mysore. 46,46a, this has been recently published by Bhāratīya Jnānapītha.
72. *Mādhavagītasudhā* by Rāghava apakhāndekar is a fine *gītakāvyā*, which has been discussed in the

288. History of Classical Sanskrit Literature by M. Kṛṣṇamāchāriar p. 344.

- Annals of Bhandarkar Oriental Research Institute, Poona, Vol. XXIV, i-ii, pp.34.36.
73. *Gitagangādhara* by Gangādhara, recorded in the catalogue of Sanskrit manuscripts, Ujjain, p. 42. No. 1107.
74. *Gitagiriśa* of Śriharṣa. Asiatic Society of Bengal 314.
75. *Gitagiriśa* or *Śivāṣṭapadi Kāvya* of mahākavi Rāma bhaṭṭa son of Nāthabhaṭṭa is edited by Mr. Dvivedi in 1899, Vide R.A.S.B. VII 5215-16. also see Oxf. 129b. Bengal 34. NP.III, 88.
76. *Gitarāghava kāvyam* of Rāma Kavi. OML., Mysore—246.
77. *Gitaśankara* of Anantanārāyaṇa; Aufrecht's Cat. Cat. Part I 154b.
78. *Sarabhojirāja caritra* of Anantanārāyaṇa; Aufrecht's Cat. Cat. Part I 637b.
79. *Bhonsalevamsāvali campū* of Naidhruva Kāsyapa referred to by Aufrecht in his Cat. Cat. Part I 637b.
80. *Rāmagitakāvyaṃ* by Vṛttamaṇi Śrīnīvāsācārya. OSM., Mysore-255.
81. *Rāmagita* by Kṛṣṇabhaṭṭa. Auf. Cat. Cat. Part-II 140a.
82. *Śrirāmāṣṭapadivivarāṇa* by upanisad Brahmendra. ref. Upanisad brahmamaṭha list 225.
83. *Rāmodāharaṇagitikāvya* by Nārāyaṇa Swāmī OML. Mysore-635.
84. *Rāsavihāra* by Mādhava. Catalogue of sanskrit manuscripts of Mithilā, Vol.II, p.134.

85. *Cārugītakāvya* by Nañjarāja. Auf. Cat. Cat. Part II-199b.
86. *Nañjarājadaśamullāsa campū* by Nilakaṇṭha OML., Mysore-636.
87. *Mukundānanda* by Kāśīpati Auf. Cat. Cat. 659a.
88. *Sangitarāghava* by Cinnabommabhūpāla. Auf. Cat. Cat. Part-I 686a.
89. *Sangīta or Gītasundara* by Sadāśiva Dikṣita. Auf. Cat. Cat. Part I 690 (686b).
90. *Pātavilāsa or Sahajī Vilāsa* by Dhunḍivyaśa: Auf. Cat. Cat. Part-I 680a.
91. *Sahajirājāṣṭapadī* by Śrī Śrīnivāsa; Auf.'s Cat. Cat. Part-I 35a.
92. *Śivagītimālikā* by Candrasekharānanda Sarasvatī: Auf. Cat. Cat. Part I 6556.
93. *Śivagītimālikā* by Caṇḍaśikhāmaṇi: OML., Mysore-255. catalogue of Sanskrit manuscripts in Ādyār library, Madras, Vol.II, 17.
94. *Vairāgyatarangiṇī* by Mānavikramakaviarāja: Granthapura p. 176 Nos. 3516-17.
95. *Gītagopāla* by Caturbhujā: catalogue of Sanskrit Manuscripts in Nepal, Vol.II, pp. 39-40.
96. *Gītaḍāmodara* by Śambhurāma: Bhandarkar Oriental Research Institute, Poona, 52 of 1872-73, 323 of 1954-57.
97. *Śānkarīgīti*: Auf. Cat. Cat. Part I 6296.
98. *Rāghava pravandhan*: Auf. Cat. Cat. Part-I, 500a.
99. *Hari-mṛtī sudhānkura* of Raghunandana: A descriptive Cat. of Skt. Mss. by H. P. Sastri Vol.III, pp. 239-240.

100. *Gitamādhava* by Revārāma: Hiralal's catalogue of manuscripts in Central Province Nos. 1350-1352. Also referred to by V. W. Karmbelkar I.H.Q. Vol. XXV, pp. 95-101.
101. *Gitarāsa* by Lakṣmaṇasomayāji: Cat. of SKT. Mss. R.A.S.B. No. 5257. India Office Library No. 3918.
102. *Gitamahēśvara* by Lakṣmaṇasomayāji: R.A.S.B. No. 5258. India Office 3919.
103. *Sivagita* by Rāma: R.A.S.B. Vol. II, p.58.
104. *Gītāṣṭaka* by Sundrācārya is printed at Bombay.²⁸⁹
105. *Sāntasudhārasa* by the great jain sage MM. Vinaya Vijaya. This is referred to in the preface of *Kṛṣṇagiti*²⁹⁰ of Somanātha.
106. *Ānandalatikā nāṭikā* by Rāmakṛṣṇa.²⁹¹
107. *Nandighoṣavijaya nāṭikā* by Rāmakṛṣṇa.
108. *Citrayajña nāṭikā* by Rāmakṛṣṇa.
109. *Gitagauripati* by Śankara Miśra.²⁹²
110. *Gitamakaranda*.
111. *Gitagauriśa* by Rāmabhadra.
112. *Gitamahānaṭa* by Vamsamaṇi.
113. *Gitamādhava* by Revārāma.
114. *Rōmachandrodaya* of Puruṣottam Miśra.²⁹³

289. A History of Classical Sanskrit Literature by M. Kṛṣṇamāchāriar p. 344.

290. Preface to *Kṛṣṇagiti* by Somanātha, ed. by Priyavālā Shah, Jaypur, p. 8.

291. All the three nāṭikās of Ramakṛṣṇa are referred to in "Kavi Jayadeva O Śri Gitagovinda. p. 66. by Harekṛṣṇa Chattopādhyāya. (A Bengali Book).

292. All the five works mentioned against the serial Nos. 109-113 are referred to by V. W. Karmbelkar in his article published in the Indian Historical quarterly VolXXX, pp. 95.101.

115. *Vālarāmāyaṇā* of Puruṣottama Miśra.
116. *Rāmābhyudaya* of Puruṣottama Miśra.
117. *Valabhadra Vijaya* of Nārāyaṇa Miśra.
118. *Śankara Vihāra* of Nārāyaṇa Miśra.
119. *Uśābhilāṣa* of Nārāyaṇa Miśra.
120. *Sangitagovinda* of Madhusudana. D.L.XXIII.2
121. *Rāmakathāsudhodaya* — Śrī Śaivaśrīnivāsasūri: T.A.4019 (a)
122. *Śivāṣṭapadi*— Referred to in the Virupākṣa's commentary p. VI.
It is learnt that the Ms. of this work is with Dr. V. Raghavan, Madras.
123. *Nañjarāja Campū* of Śrīnivāsācārya: Ātmakur list VII, 2.
124. *Śivāṣṭapadi* of Śrī Ratnaguru: Arch Rep. AP. B. 1106. SKV. P. 25. No. 93.
125. *Rukmiṇyāṣṭapadi*: Referred to in other works.
126. *Rāghavāṣṭapadi*: Referred to in other works.
127. *Gitagovindāṣṭaka*:²⁹⁴ Bharatpur p.19a.
128. *Gangavamśānucarita campū* of Śrī Rājaguru vāsudeva somayāji preserved in the O. S. M., Bhubanesvar.

From a careful perusal of the bulk of the *Gitakāvya*s referred to in this study, it can be gene-

293. All these six gitakāvya's mentioned against the serial Nos. 114-119 have been referred to by Dr. V. Raghavan in his Bhoja's Śṛṅgāra-prakāśa p. 551.

294. The information about the eight Gitakāvya's (Sl. Nos. from 120 to 127) has been obtained from Dr. V. Raghavan, Madras.

rally remarked that though most of them, have their stylistic elegance and sentimental subtleties, yet they cannot be estimated on par with the superb *Gita-govinda*. Though all of them have been written in imitation of the G.G., yet some of them depict the *śiva-lilā*, *Rāmalilā*, *Gaṇapati-lilā*, *Kātyāyani-lilā*, *Viṣṇu lilā* and so on as their theme, while most of the works have been written in praise of Rādhā-kṛṣṇa-lilā after the manner of the G.G. All these works are of devotional character and they present different aspects of the *lilā* in a back-ground of highly sensuous charm. At times the erotic-religious compositions of the devoted poets are considered to be the poetic creations of spontaneous inspiration, while some of them appear to be mere meretricious display of artificial and erudite fancy. Nevertheless in the treatment of their highly lucious and erotico-devotional theme the poets have invested their mystic poems with the whole gamut of erotic motif, imagery and expression along with the exquisite verbal melody and pictorial fancy which have substantially contributed towards their popularity in the field. In spite of the applause they receive for their vivid exuberance of erotic fancy and emotional inflatus in the depiction of the much hackneyed romantic theme where the emotional and rhetorical contrivances have been sufficiently displayed. One would scarcely come across the genuine poetic quality of an independent and original character in these imitative *gītakāvya*s of post Jayadeva poets.

But in the history of devotional literature in Sanskrit, these *gītakāvya*s are, to some extent, respon-

sible in bringing out a new development. Perhaps for the first time the advent of the *Gitagovinda* in the field, created a new genre at the same time a forceful impetus for the creation of religious poems, essentially devotional and emotionally religious, based on transfigured sex-passion. The blending of eroticism in the speculative religious thought sufficiently enlivened the medieval religious movement of Bhakti and its literature. The poets of the *Gitakavyas* following the foot-prints of the celebrated poet Jayadeva, lifted one of the most powerful impulses of human mind into a means of glorious exaltation. In the field of religion and literature it attracted the masses through its emotional and aesthetic appeal against the high intellectuality of dry dogmas and doctrines. Thus the new application of the apparatus and inventory of *Rasani-spatti* alongwith the technicalities of the *Kāmaśāstra* in the making of the religio-literary *Gitakavyas*, became novel, intimate and inspiring; as a result of which the erotic sensibility in its devotional ecstasy often rose above the rhetorical formalities that provided the scope for the depiction of intimate personal feeling with the touch of empirical investigations of the gifted poets. But on the other hand one must agree that a few poets of this age carried the erotic sentiment to such a lamentable extreme that the descriptions of dubious acts and jests, which are frank expressions of physical passion, undoubtedly appear unpalatable to the cultured mind. However esoteric the sense may be, they are presented as literal facts, of which sex and sex alone supplies the incentive.

In spite of this solecism the poems bear the stamp of poetic merits that are responsible in savouring the suavity of the romantic subject and sentiment. The passion in these poems is genuine. The pictures possess delicacy of feeling and gracefulness of poetic touch. The reality and richness of the emotion often attained the appreciable standard. But the works being fashioned after the standard pattern of the G.G., have become too much alike, the subjects lack variety and strikingness of inventive thought; the treatment is somewhat similar and the style and diction employ more or less the same series of decorative devices and conceits; yet it cannot be gainsaid that we often find in them a rare and pleasing charm, the succulent possibilities of a highly erotic subject, the lucious exuberance of pictorial fancy and a mood of sensuous sentimentality. Moreover the picturesqueness and mellifuousness produced by the harmonious adjustment of sound and sense through the employment of befitting method, manner, form and diction, are often remarkable and convincing. Though the production of *Gita-Kāvya*s and its mighty sex-impulse have been viewed from different standpoints of human value yet it is accepted on all hands that undoubtedly it was a positive literary gain of immense importance which could successfully inspire the people for their religious and literary pursuits for the last few centuries.

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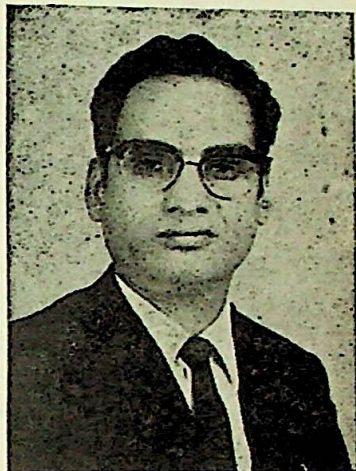
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Dr. Rath born in 1938. M.A. (Skt.) M.A. (Oriya) Sahityacharya, Ph.D., O.E.S. (1) trained in linguistics. Directing research projects. Member world Congress of Orientalists, Viena. Author of twelve books and thirty four research papers. Participated in various national and international indological conferences. Reader in Oriya language and literature, Government of Orissa. Appointed as a senior author for writing University level books by the University Grants Commission, New Delhi.

COMMENTS

"DR. RATH, WITH GREAT PAINS, UNFOLDS THE HISTORY OF SANSKRIT LYRIC POETRY, THAT IN A SPURT FOLLOWED THE GREAT ENTERPRISE OF JAYADEVA WHO DOWERED THE TRADITION RICH WITH LYRIC GIFT AND DEVOTIONAL EFFLORESCENCE. AS AN ANALYSIS OF THE GENRE AND ITS IMITATION THIS WORK REMAINS A PARADIGM OF SCHOLARSHIP WEDED TO MATCHLESS CRITICAL ACCUMEN, IT IS NOT ALONE A SYSTEMATIC STUDY OF A RICH PHILOSOPHICO-POETIC TRADITION, BUT ALSO A REWARDING ENCOUNTER WITH A CULTURE OF PROFOUND SIGNIFICANCE. AT THE MACRO-LEVEL COHERENCE IS A STRIKINGLY ORGANIC ARTISTRY OF A REFLECTIVE MIND, AT THE MICRO LEVEL IT IS REVEALINGLY ANALYTICAL."

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THE IMITATIONS OF GITAGOVINDA HAVE BEEN A HARVEST OF POETRY. DR. RATH CAPTURES THE ESSENCE OF A HERITAGE.

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A DIRECT RAID ON THE INARTICULATE PAST. A LYRIC TRADITION LAID BARE IN ITS ROOTS.

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